

READER

MAYORAL SPOTLIGHT ON BILL DALEY

Nate Marshall **11**

ALDERMANIC DEEP DIVES:

**DOOR TO DOOR IN THE
25TH** Anya Davidson **12**

**THE SOCIALIST RAPPER IN
THE 40TH** Leor Galil **8**

INSIDE THE 46TH
Maya Dukmasova **6**

ASTRA TAYLOR ASKS WHAT DEMOCRACY IS

Sujay Kumar **22**

Age of displacement

As the U.S. government grinds to a halt and restarts over demands for a wall, two exhibitions examine what global citizenship looks like.

By SARAH CONWAY **16**

A NOTE FROM THE EDITOR

HAPPY VALENTINE'S DAY! To celebrate our love for you, we got you a LOT of stories about aldermanic campaigns. Our election coverage has been so much fun that even our die-hard music staffers want in on it. Alongside Maya Dukmasova's look at the 46th Ward, we're excited to present Leor Galil's look at the rapper-turned-socialist challenger to alderman Pat O'Connor in the 40th—plus a three-page comics journalism feature from Anya Davidson on what's going down in the 25th Ward that isn't an uncomfortable text message from Danny Solis.

We're thrilled you enjoyed our first-ever mayoral campaign questionnaire last issue. We were excessively pleased with ourselves for pulling it off—at least until we realized we had entirely overlooked OG mayoral candidate Bob Fioretti. How embarrassing! We have almost no excuse! Except that there are SO MANY DAMN CANDIDATES. Fourteen on the bal-

lot! FOUR. TEEN. LA—all of it—only has 15 seats on its entire city council. Oh and it's so anticlimactic: in a couple weeks we'll dutifully head to the polls to choose between them to determine who . . . we'll vote for in the runoff in April. But more on that next week.

Also in our last issue, there were a few misstatements of fact. Ben Sachs's review of *Image Book* misidentified the referent of the title of part three. "Those flowers between the rails, in the confused wind of travelers," comes from a poem by Rilke, not Rimbaud. And Deanna Isaacs's review of *Electra* overstated the show's length by 40 minutes: the opera runs for only 100 minutes. Additionally, our January 31 review of Irving Park cafe Finom misidentified owner Rafael Esparza.

But let's not let the mistakes of the past ruin our special day. Happy Valentine's Day, sweethearts. —ANNE ELIZABETH MOORE

IN THIS ISSUE



CITY LIFE

03 Feral Citizen Frozen scat and other sightings tracking city wildlife



VISUAL JOURNALISM

12 Comics feature Anya Davidson goes door-to-door in the 25th Ward.



NEWS & POLITICS

- 04 Joravsky | Politics** Just call Tom Tunney Alderman Lucky.
- 06 Dukmasova | Politics** Five challengers take on 46th Ward alderman James Cappleman.
- 08 Galil | Politics** A rapper-turned-socialist candidate for alderman
- 11 Feature** Is Chicago poised to elect another Daley?



FOOD & DRINK

15 Restaurant Review Boston Fish Market is a midwestern leviathan.

ARTS & CULTURE

- 16 Feature** Two exhibitions examine global citizenship in the age of displacement.
- 18 History** Evidence the slave trade built America
- 19 Theater** Magic transforms into a women's game and Pipeline examines the opposite of white privilege.

FILM

22 Interview Astra Taylor's new film *What is Democracy?* challenges viewers and conventions.

24 Reviews Andrea Gronvall on *Never Look Away* and Ben Sachs on *Everybody Knows*

26 Movies of note *To Dust* is a winsome debut; *I Want to Dance* critiques Iranian society; and *Happy Death Day 2U* is a wild sci-fi fantasy.



MUSIC & NIGHTLIFE

28 Feature Daredevil producer Jlin survives her own trial by fire.

32 Shows of note *Pitchfork* Midwinter fest, Sharon Van Etten, and other excellent shows this week

35 Secret History of Chicago Music Willie "Big Eyes" Smith and the fate of the sideman

36 Early Warnings *Electric Wizard*, Snoop Dogg, *Partner*, and more just-announced concerts

36 Gossip Wolf *Minor Moon*

celebrate a new album, Hooligan magazine throws itself a fifth-birthday party, and more

OPINION

37 Savage Love How to get dominated, lustfully laid, and also mummified. Dan Savage offers advice for every situation.

CLASSIFIEDS

- 37 Jobs**
- 37 Apartments & Spaces**
- 37 Marketplace**



COMICS SERIALS

39 Comics *Prairie Pothole*, *Violet* Private Eye, and P.L. Dermes in "Paralysis"—all your indie comics faves!

ON THE COVER: PHOTO BY DANIEL CASTRO GARCIA, CATANIA, SICILY, ITALY NOVEMBER 2015. FOR MORE OF GARCIA'S WORK, GO TO DANIELCASTROGARCIA.COM.



TO CONTACT ANY READER EMPLOYEE, E-MAIL: (FIRST INITIAL)(LAST NAME) @CHICAGOREADER.COM

PUBLISHER TRACY BAIM
EDITOR IN CHIEF ANNE ELIZABETH MOORE
MANAGING EDITOR, PRINT SUJAY KUMAR
MANAGING EDITOR, DIGITAL KAREN HAWKINS
DEPUTY EDITOR KATE SCHMIDT
CREATIVE LEAD SUE KWONG
DIRECTOR OF PHOTOGRAPHY JAMIE RAMSAY
CULTURE EDITOR AIMEE LEVITT
MUSIC EDITOR PHILIP MONTORO
ASSOCIATE EDITOR JAMIE LUDWIG
SENIOR WRITERS DEANNA ISAACS, BEN JORAVSKY, MIKE SULA
STAFF WRITERS MAYA DUKMASOVA, LEOR GALIL
GRAPHIC DESIGNER DAVON CLARK
SOCIAL MEDIA EDITOR BRIANNA WELLEN
MUSIC LISTINGS COORDINATOR LUCA CIMARUSTI
FILM LISTINGS COORDINATOR PATRICK FRIEL
THEATER ASSIGNMENTS EDITOR CATEY SULLIVAN
CONTRIBUTORS
 DAVID ANTHONY, NOAH BERLASKY, DAVE CANTOR, LUCA CIMARUSTI, ISA GIALLORENZO, ANDREA GRONVALL, JUSTIN HAYFORD, JACK HELBIG, IRENE HSIAO, DAN JAKES, MONICA KENDRICK, STEVE KRAKOW, MAX MALLER, BILL MEYER, SCOTT MORROW, J.R. NELSON, MARISSA OBERLANDER, LEAH PICKETT, JAMES PORTER, BEN SACHS, DMITRY SAMAROV, KEVIN WARWICK, ALBERT WILLIAMS

DIRECTOR OF DIGITAL
 JOHN DUNLEVY
DIRECTOR OF PUBLIC ENGAGEMENT & PROGRAMS
 KRISTEN KAZA
OFFICE MANAGER
 S. NICOLE LANE

ADVERTISING
 312-392-2970, DISPLAY-ADS@CHICAGOREADER.COM
 CLASSIFIEDS: SNLANE@CHICAGOREADERCORP.COM

SALES MANAGER PATTI FLYNN
SENIOR ACCOUNT REPRESENTATIVE
 AMY MATHENY
ACCOUNT REPRESENTATIVES
 LENI MANAA-HOPPENWORTH, NATHANIEL SMITH
CLIENT RELATIONSHIP MANAGER
 TED PIEKARZ

NATIONAL ADVERTISING
 VOICE MEDIA GROUP 1-888-278-9866
 VMGADVERTISING.COM
 JOE LARKIN AND SUE BELAIR

DISTRIBUTION CONCERNS
 distributionissues@chicagoreader.com
 312-392-2970

STM READER, LLC
BOARD PRESIDENT DOROTHY R. LEAVELL
TREASURER EILEEN RHODES
SECRETARY JESSICA STITES
AT-LARGE SLADJANA VUCKOVIC

CONSULTANT CAROL E. BELL

READER (ISSN 1096-6919) IS PUBLISHED WEEKLY BY STM READER, LLC
 2930 S. MICHIGAN, SUITE 102 CHICAGO, IL 60616
 312-392-2934, CHICAGOREADER.COM

COPYRIGHT © 2019 CHICAGO READER
 PERIODICAL POSTAGE PAID AT CHICAGO, IL

ALL RIGHTS RESERVED. CHICAGO READER, READER, AND REVERSED R: REGISTERED TRADEMARKS ®

Writer trailing coyote
NANCE KLEHM



FERAL CITIZEN

A cure for the winter blues

Yellow snow, frozen scat, and other sightings tracking city wildlife

By NANCE KLEHM

Over the past few weeks I have found myself either in sweaters over pajamas or in long underwear and snow pants. Between packaging dried mushrooms and herbs and organizing my seed room, I have outdoor chores—there are the wild birds that I provide with oil-rich seeds and starchy corn cakes of lard and food. Water and straw go to the coverts of bobwhite quail kept in four large enclosures outside; once native to this region but now unseen in the local rural landscape due to habitat destruction. I also leave the warmth of the woodstove fire for stretches to hone my skills in identifying animal tracks and trailing wild birds and mammals. Stepping outside to notice and learn how animals inhabit this city in the depth of the season could cure more of us of our wintertime blues.

I view the practice of trailing as taking in the larger story of an animal, while I see tracking as building a more individual picture. Trailing involves following signs or marks in the landscape left by animals, which includes their tracks and any disturbances they have made by feeding, moving, or taking shelter. Some of these marks are: bark scrapes, foraging holes and kill sites, broken branches, lost feathers or clumps of fur, scat, compressed plant remains, temporary lays or longer-term beds, burrows

CITY LIFE

and dens. In our winter months, devoid of the foliage that serves to camouflage these features, all of these marks are much easier to spot. Without saying, there's winter's gift of snow, a fantastic substrate that takes impressions quite readily and creates contrast both in color and shadow.

I have been tracking rats, wild birds, and a muskrat in my yard and the city's alleyways and parks. A coyote or three and a fox at the city's margins. Tall grasses, shrubby hedges, tree snags, and open waterways are a great starting point to look for such creatures, as someone is usually taking refuge from the humans or other predators in these places, or taking advantage of open water to hydrate or fish. A wet snow is better at taking a clear registration of tracks. A dry snow makes it more challenging to find clear physical tracks, and a deep snow causes hooves, tails, and paws to drag, which can be confusing. But the general shape, distance between, and patterning of punch marks through the snow can give you clue of identity. I also look for signs of navigation through a landscape: stripped bark, bent or broken branches, a scatter of seed from a tallgrass, the shredding of seeded flowers, a frozen pile of scat. Yellow snow. Red snow.

I carry binoculars, a loupe, a camera, and my ever-present tools of measurement: my hand and my natural walking pace. I prepare to track and trail by dumping my mind in the house before I step outdoors, walking to a quiet starting area, and then centering myself quietly. I open my senses, every one of them extending beyond my own body, including the sensing organ of the skin, and allow for fuller awareness of my environs—air, layers, and type of tree and shrub canopy, species and arrangement of plants, change of slope within the ground, large stones, fallen logs, buildings, dumpsters, water features. Once I discover signs, I enter the mind-set of whatever I might be following and learn from it as I proceed.

Once tuned in you will notice animal highways everywhere. Who's there, how they move through and use the land, who they encounter—favorite forage spots and the speed or urgency in which they look for food are all revealed. The swish of a tail into a den or brushing of feathers around a pounce kill, the pause when a four-legged, once trotting, stands on its hind legs to notice something, and the rerouting of its journey. Burrows reveal themselves in tree snags explaining the pile of bones in front of them. The hustle and switchback weavings of rabbits as they build cities under woodpiles. You'll find the ➔

2019 Women's Leadership SYMPOSIUM

Thursday, February 28

7:30 a.m. – Noon

University Club | Chicago | 76 East Monroe

Join Three Dynamic Women Leaders

and professional women from across Chicago for a dynamic discussion and interactive workshop on *The Power & Possibilities of Feminine Leadership*.

FEATURING:

- **Dr. Judith Wright**, best-selling author, women's empowerment pioneer, co-founder The Wright Foundation
- **Christie Hefner**, longest-serving female CEO of a US public company, former Chairman of Playboy Enterprises, Inc.
- **Jill Wine-Banks**, Watergate prosecutor, influential thought leader in multiple law firms and corporations, MSNBC legal analyst

REGISTER NOW – LIMITED SPACE!

sofiawomen.com/symposium

For information: 312.645.8333

Hosted by



WRIGHT
FOUNDATION

FOR THE REALIZATION OF HUMAN POTENTIAL

wrightfoundation.org

continued from 3
crack in the wood that the rats have discovered to get into your garage.

A few features to scout for:
Burrows and dens: Diameter and orientation of hole, if it is sloped or drops suddenly; where they are found, be they under shrubs or a woodpile, and if under a tree, what species it is and at what height it is found.

Nests: Size and shape, materials they are made from, height they are found at.

Prints: If a bird, size and distance between tracks. Are they *webbed*, signaling seagulls, ducks, geese, etc, or *anisodactyl* (three toes forward and one back), belonging to hawks, falcons, pigeons, morning doves, crows, herons, or with the back toe less pronounced, such as have wild turkeys and pheasants, or *zygodactyl* (two toes forward and one toe back), such as woodpeckers and owls have. If a mammal—a digger? A leaper? Long toes? A canine? A cat? A rodent? A tail drag, claw marks, foot pads, fingered paws—all are strong markers of specific mammals.

Patterns and pacing: Take note of the straddle and stride of the tracks you find.

Is the animal walking, loping, galloping, or running?

Wing impressions: Important for predators, as they are rarely just standing on the ground and usually perched coming into ground to swoop and pick up an animal to feed on or process a kill.

Scat: Size and shape as well as color and contents. A loupe is perfect for identifying the animal’s favorite foods.

As most of us humans huddle inside, know that midwinter is the courting and mating time for many predators—fox, great horned and barred owls, coyotes, and also beavers and squirrels.

While the cold-weather bird species are here—hawks, kestrels, woodpecker, jay, chickadee, cardinal, and housewren—the first spring birds arrive from their sojourns south—robins, eastern bluebirds, sandhill cranes. Go outside early, after the animals have been moving all night, and keep your senses open to these signals of the thaw to come. 

 @NanceKlehm



Tom Tunney
 ERIC CRAIG

POLITICS

Alderman Lucky

In the Ricketts family, Tom Tunney has the best enemies an alderman seeking reelection could have.

By BEN JORAVSKY

Until his recent fall for swapping zoning changes for Viagra, 25th Ward alderman Danny Solis was, in my opinion, the luckiest alderman in Chicago for his ability to dodge his way out of any predicament. But with Danny out of the picture—probably in witness protection for wearing a wire on Alderman Ed Burke—I’m ready to announce a new Alderman Lucky:

Tom Tunney of the 44th Ward.

Man, Tunney’s been graced with the best enemy any reelection-seeking alderman could ask for—the Ricketts family, owner of the Cubs.

The Rickettses say they don’t like Tunney ‘cause he’s been “needlessly disrespectful” in negotiations with the family over Wrigley Field development. But the more they complain about him, the more attractive he seems to people who don’t like the Rick-

ettses—a long line that stretches from Clark and Addison to their native state of Nebraska. Let’s see . . .

Sox fans don’t like the Rickettses ‘cause—duh, they own the Cubs.

Architectural purists don’t like them because they’ve turned Wrigleyville into the north-side version of Schaumburg.

Democrats don’t like them ‘cause one Ricketts (Pete) is the Trump-loving governor of Nebraska and another (Todd) is the Koch-brothers-loving chair of the Republican National Committee.

OK, Laura Ricketts is a Democrat. But she hardly makes up for Papa Joe, the head of the clan. Nobody to the left of Donald Trump likes him after his abominable string of bigoted comments, including the latest batch directed at Muslims.

If the enemy of your enemy is your friend, then Tom Tunney’s got lots of Ricketts-

CALL NOW & SAVE UP TO 84%
ON YOUR NEXT PRESCRIPTION

Drug Name	Qty (pills)	Price*	Drug Name	Qty (pills)	Price*
Viagra 100mg	16	\$47.99	Aggrenox 200mg/25mg	200	\$139.99
Viagra 50mg	16	\$44.99	Abilify 5mg	84	\$139.99
Cialis 5mg	90	\$149.99	Colcrys 0.6mg	100	\$109.99
Cialis 20mg	20	\$134.99	Ventolin 90mcg	600 ds	\$79.99
Levitra 20mg	30	\$129.99	Vytorin 10mg/40mg	90	\$154.99
Stendra 200mg	16	\$259.99	Xifaxan 550mg	100	\$169.99
Spiriva 18mcg	90	\$189.99	Asacol 800mg	300	\$249.99
Advair 250mcg/50mcg	180 ds	\$204.99	Vesicare 10mg	100	\$164.99
Vagifem 10mcg	24	\$114.99	Ranexa ER 500mg	200	\$189.99
Premarin 0.625mg	84	\$94.99	Myrbetriq 50mg	90	\$364.99
Combivent 18mcg/103mcg	600 ds	\$139.99	Actigall 300mg	300	\$224.99
Symbicort 160mcg/4.5mcg	360 ds	\$214.99			
Entocort 3mg	100	\$129.99			
Januvia 100mg	84	\$259.99			

 **TotalCareMart.com**
Savings made easy

1-800-267-2688

www.TotalCareMart.com

Call Now & Save

Mailing Address: ORDER PROCESSING CENTER, PO BOX 121 STN L,
WINNIPEG, MANITOBA, R3H 0Z4, CANADA

CODE CP59

NEWS & POLITICS

hating friends. Maybe Tunney should report opposition from the Ricketts family on his economic-disclosure statements as an in-kind contribution.

It's a shame too, because there's a case to be made for ousting Tunney. As service providers go, he's a dutiful respondent to residents' complaints. But as a legislator? He's been an unapologetic rubber-stamper since Mayor Daley appointed him to fill the vacancy caused when his predecessor, Bernie Hansen, stepped down in 2002. Tunney's supported the parking meter sale and every TIF handout that the recipient didn't need but got anyway.

One of the few times he broke from the mayor was to vote against Rahm's proposal to raise the minimum wage. Great, he goes along when it comes to handing out millions to the rich. But when it comes to a measly raise for the working poor he's Thomas Paine.

Tunney was the only north-side alderman to vote for the Presence TIF deal. In that one, the city gave \$5.5 million of your property taxes to Presence, a health care conglomerate that vehemently opposes abortion rights.

Talk about bad twofers. Not only did the city give millions to a wealthy company, but it gave it to an outfit that wants to take women back to the Middle Ages—at least on reproductive rights.

"There's absolutely no excuse for a public official to deny a woman access to reproductive health care," says Terry Cosgrove, CEO of Personal PAC, the reproductive rights group. "Tunney's vote on Presence was shameful." Cosgrove was an early supporter of Austin Baidas, a former aide to Governor Pat Quinn and President Obama, who's running against Tunney as a left-of-center progressive pledging to "end TIFs and corporate giveaways."

"Tunney's voted 97 percent of the time with the mayor—from the parking meter deal to Presence," says Baidas. "Tom has voted Ed Burke values—not Lakeview's values."

Elizabeth Shydrowski, the third candidate in the race, vows to be an independent ("I won't serve a mayor or special interest, but I will serve my constituents"). She also calls for a "one-two year moratorium on TIF spending while the City Council runs a full audit of the program." She says she's running because soaring taxes have made Lakeview unaffordable for middle-class families like her own.

The rise in property taxes will continue should Mayor Rahm win council approval for the \$2.4 billion in TIF handouts he's seeking for the Lincoln Yards and the 78 developments.

Baidas and Shydrowski say they'd vote

against those deals. Tunney didn't respond for comment, but in a recent letter to constituents he said he'd vote against Lincoln Yards. "I feel it is an unnecessary burden on tax-payers to subsidize this multi-billion dollar private project in any way." Wow—I couldn't have said it better myself. Tunney's newfound vigilance either indicates a radical change of heart or the realization that he's in a heated reelection campaign.

Shydrowski says she's an independent—not a Republican—even though she used to work in the Rauner administration. "I've voted for Democrats and Republicans," she says.

On the matter of the Ricketts family, both of them are walking a fine line. Baidas says, yes, he knows Laura Ricketts. But, no, he's not taking any donations from the family.

Shydrowski says it's easy for Baidas to be so selective when he comes from a family wealthy enough that he can self-fund his campaign.

She's accepted \$10,000 from Tom Ricketts, \$5,000 from Sylvie Legere (Todd Ricketts's wife), and \$2,500 from a couple of Ricketts family employees. But she vows to stand up for the community in any future Wrigley Field developments.

As for the Ricketts family, well, call me cynical, but I think the whole to-do over the Wrigley renovation was like one of those carefully choreographed melodramas (not unlike Rahm's squabble with Rauner). In this one, Rahm played the good cop, Tunney played the bad cop, and the Rickettses got pretty much everything they wanted.

Not surprisingly, they see it differently, according to Dennis Culloton, the family's spokesperson.

"Tunney has been unnecessarily disrespectful," says Culloton. Especially his "up the butt" assertion. In that one he declared: "I'm gonna be up the butt everyday to make sure that the commitments the Ricketts make" get kept.

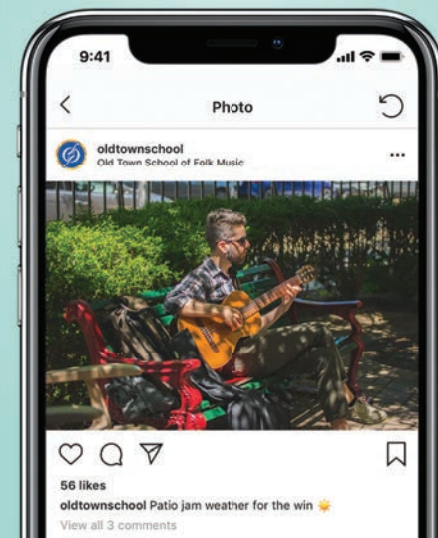
Culloton also disagrees with my theory that the Rickettses have actually benefited Tunney's reelection chances. "If they had not raised any concerns about Tunney, he wouldn't have any competition," says Culloton.

Well, Mr. Culloton, as if to prove my point, a few days after our conversation, the *Sun-Times* joined the *Tribune* in endorsing Tunney for, you guessed it, standing up to the Ricketts family—standing up to Rahm and Daley being something else. Sigh.

Hey, Alderman Tunney—on Valentine's Day, you might want to send some chocolates to the Rickettses. Lord knows, they've earned it. 

 @joravben

Less scrolling.



More strumming.



Give your digital life a break. Connect over music, dance & more.

Winter group classes forming now.
oldtownschool.org

 Old Town School

POLITICS

Uptown may be ready for the return of Helen Shiller's spirit

Five challengers take on 46th Ward alderman James Cappleman from the left.

By **MAYA DUKMASOVA**

Depending on who you talk to, 46th Ward alderman James Cappleman is either a cold, deceitful hater of the poor who's destroyed much of Uptown's affordable housing stock or a friendly, responsive neighborhood booster who's made Uptown a better place to live.

Since Cappleman, 66, was elected in 2011, the 46th Ward has seen massive transformations. High-rise luxury towers have been erected, the Wilson Red Line stop has been revamped; homeless encampments have been cleared, single room occupancy (SRO) buildings—which provided cheap studio living—have been closed. The benches have disappeared from many CTA bus stops, as have the hoops from many public basketball courts. It hasn't all been the alderman's doing. Developers and gentrifiers have for decades eyed Uptown, a prime swath of lakefront real estate that has long been one of the north side's low- to mixed-income neighborhoods with a level of racial integration unheard of in most parts of the city.

For almost a quarter century before Cappleman's election, the ward was led by Helen Shiller, whose persona was as polarizing as his. She was slammed for being antidevelopment and not tough enough on crime, and lionized for her track record of preserving the neighborhood as a home for the poor. In 2007, after Shiller's last election, in which she beat Cappleman without a runoff, the *Reader's* Ben Joravsky wrote: "The ward . . . is more or less divided between wealthier lakefront high-rise voters who are alarmed by Shiller's rhetoric and poorer blacks, whites, and Latinos who rally to it."

But a curious thing happened in 2015. Though he received kudos for his pigeon deportations and promotion of broken-windows policing strategies, Cappleman was vulnerable enough to find himself in a runoff after just one term. And the challenge

came from the right. Sure, he'd pushed to close SROs and tried to get the Salvation Army to stop serving meals to the homeless, but these moves to "clean up the neighborhood" were apparently not enough. His opponent, corporate lawyer Amy Crawford, ran on basically the same tough-on-crime platform that had helped get him elected after Shiller quit politics. Crawford's candidacy put anti-Cappleman "Shilleristas" in the tough position of choosing the lesser of two evils. But this time around, all five of Cappleman's challengers are coming from the left.

Far from being a firebrand retail politician, Cappleman has a soft-spoken manner. He grew up on the Gulf of Mexico, near Houston, and has a silky voice with the slightest twinge of a southern accent. He came to Chicago in the 80s as a friar with the Franciscans—the mendicant Catholic order dedicated to serving the poor. He eventually left monastic life, came out of the closet, forged a career in social work, and opened a homeless shelter for men dying of AIDS. He described himself at the time as a "pretty far-left-wing feminist," and came to know Uptown first as a case manager with what is now Heartland Alliance. In 1999, Cappleman and his husband, Richard Thale, a court advocate for the 19th police district, settled in the neighborhood.

Cappleman's critics scoff at the frequent invocation of his monk-turned-social worker biography, but he seemed earnest enough as he spoke to the *Reader* about the formative years of his life. Cappleman says he was galvanized to get more involved in the community in 2001 after witnessing street violence and mismanagement at a Chicago Housing Authority-subsidized building in his neighborhood. One day he showed up to a neighborhood peace walk and put public pressure on Shiller and the CHA to evict a



MAYA DUKMASOVA

gang leader illegally living in one of the units. He got results.

"That was my first moment where it clicked on me that this works," he said. "Negotiations, going back and forth. And I liked it." The experience got him thinking about running for office. He became increasingly critical of Shiller and Uptown's social service agencies, some of which, he says, weren't using "evidence-based best practices" to help the neighborhood's struggling residents "become stabilized."

When asked about past positions—like why, in 2004, he opposed the residential portion of Wilson Yards being entirely affordable housing—Cappleman says he sides with what experts recommend. Later, he leaned on the same argument when pressed by the *Reader* on his removal of basketball hoops at an Uptown park a few months into his term. He touted it as a crime-fighting measure: "If you can show me research showing a benefit from basketball in an unsupervised setting where gang recruitment is going on, I'll reconsider," he told us.

As we got deeper into a discussion of his record, Cappleman's warm, reflective demeanor disappeared and something hardened in his eyes. He leaned forward in his chair and became increasingly defensive about his history of supporting Uptown's poor.

"There was a lawsuit filed about the viaduct, that people had to leave," he said, referring to the last big showdown between the city and Uptown's homeless, when the Lawrence and Wilson viaducts needed to be repaired and the sidewalks narrowed to make way for new bike paths. "There was a federal judge that ordered them to leave. And they criticized me because I wouldn't tell the police to ignore a federal court order."

But there's another version of that story going around. After our interview ended I shuffled two blocks south on Sheridan to the Uptown People's Law Center, which had filed the lawsuit against the city that ended with that court order. There I found attorney Alan Mills, Uptown resident and homeless advocate since the late 1970s, who was on his way to lunch in a black "Outlaw poverty, not prostitution" hoodie. "The only reason we went to federal court is because [the city was] forcing them to move," he told me, rolling his eyes. In his recollection, Cappleman wasn't trying to stop the displacement.

Other claims the alderman made were equally suspect. Like that he'd mounted a serious effort to try to keep Lawrence House—a crumbling SRO that was tied up in bankruptcy court and was eventually bought and redeveloped by the Flats real estate group into a hip microapartment building with a coffee shop and a bar on the ground floor—as affordable housing. Kate Walz, an attorney from the Sargent Shriver National Center on Poverty Law who represented Lawrence House tenants in their fight against imminent building closure without a relocation plan, burst out laughing when I relayed Cappleman's version of events. "He was fully supportive of Flats coming in. He was coming to court and speaking to the need for the property to be vacated," she said. "He appeared, from statements he made in court, intent on having the building closed, and largely unsympathetic to [tenants'] needs and concerns."

Cappleman had told me he'd brought nearly two dozen Low Income Housing Trust Fund units into the community, voted to protect SROs in 2014, and that, despite the fact that there's more subsidized housing in Uptown than anywhere else in the city, he wants

more. The ONE People's Campaign however, a political 501(c)(4) offshoot of the nonprofit ONE Northside community organization, couldn't corroborate. Staff, whose sympathies lie with the ward's have-nots, eagerly showed me spreadsheets tracking the number of SRO units lost (803, with 200 more on the chopping block) and upscale rental units created (1,265, including 64 at the shuttered Stewart Elementary) on Cappleman's watch. They'd also found that "interested parties" connected to these developments had donated more than \$56,000 to Cappleman in his second term alone.

None of this has been lost on Cappleman's challengers, who've all been accusing the alderman of hypocrisy and running on a promise to make Uptown something other than a developer's playground. If you think that an anti-gentrification platform will alienate the ward's "wealthier lakefront high-rise voters," perhaps not in 2019: a majority of every precinct in the ward voted in favor of lifting the state ban on rent control last November.

Just a couple of doors down from Cappleman's campaign office, Erika Wozniak Francis, 36, is organizing a run lubricated by union support and her minor celebrity as a cohost of *The Girl Talk* live show at the Hideout. A fifth-grade teacher at a northwest-side elementary school and a frequent critic of the city's TIF deals, Wozniak Francis has out-fundraised the other challengers and is supported by Congressman Jesus "Chuy" Garcia, David Orr, and other progressives.

She's even earned the endorsement of the National Association of Social Workers' Illinois chapter—which Cappleman once belonged to. The group is now distancing itself from the alderman. "We reject James Cappleman's efforts to displace the economically disadvantaged under the ruse of social work best practices," it wrote in a statement released last week.

Wozniak Francis, who speaks in a breathy tone punctuated by expressions of intense enthusiasm and wide-eyed empathy, was thrilled to have the support. If elected, she promises to require developers to keep 30 percent of units in new ward buildings affordable on-site. She also wants to improve neighborhood schools. "Uplift [Community High School] under CPS terms is considered underutilized, which drives me crazy," she said. "Seventeen kids in a class is actually a really great class size."

She (like all the other candidates running against Cappleman) also vows to join citywide efforts to create an elected school board, reopen mental health clinics, bring back community policing, lift the state ban on rent control, and pursue ethics reforms for the City Council.

A few blocks north on Sheridan Road, Marianne Lalonde, 32, has her campaign headquarters in the Institute of Cultural Affairs, where giant maps of proposed changes to the Wilson Avenue off-ramps to Lake Shore Drive hang on the walls. A sign in the window reads: "Science Against The Machine!"—Lalonde has a PhD in chemistry from Northwestern. She also worked as a legislative aide for Ohio Democratic senator Sherrod Brown. Her campaign, largely funded by a network of family and friends, has received an endorsement from mayoral candidate Lori Lightfoot.

Lalonde seems to have a hard time smiling, although she's got an encyclopedic knowledge of granular issues in the ward. She's involved in a long list of local organizations: a block club, a local park board, the women's shelter Sarah's Circle. "It was through my involvement that I started to understand that our alderman's office wasn't hearing everyone's voice equally," she said.

Lalonde slammed Cappleman for taking money from developers seeking zoning changes (his self-imposed rule—that he won't take donations within a year of a developer receiving requested changes—doesn't impress her) and from Ed Burke; for voting to divert \$15.8 million in TIF funds toward a luxury high-rise when an aging community center needed renovations; for his support of a Lake Shore Drive project that would cut Weiss Memorial Hospital off from easy access to the thoroughfare. She wants to see a community benefits agreement created for the rehab of the Uptown Theatre. She also thinks the City Council needs a scientist. "Scientists are naturally objective," she said coolly. "They're detail oriented in their decision-making, they look at data critically, and they're BS filters."

The two men in the race display less local expertise and have far less money in their campaign funds than Wozniak Francis and Lalonde. But they're equally frustrated with Cappleman and want to make the 46th Ward a kinder and gentler place.

Justin Kreindler, 38, lives in the East Lakeview part of the ward. He's the only candidate with kids, and his campaign platform comes down to "housing, education, and

a peaceful community," he said. He wants to push developers to build more three-bedroom apartments to accommodate families, to launch a PR campaign to make local schools more attractive, and to stop throwing armed cops at every problem rooted in poverty.

Kreindler says he was inspired to run by watching Cappleman "bash" the community during his 2015 campaign. "It baffled me why someone who disliked their community so much would want to run to be alderman."

Kreindler, who works with the youth leadership nonprofit Public Allies, is measured—and honest if he doesn't know the answer to a question. He has the soothing manner of a guy who probably doesn't mind changing di-



apers and likely wears Tevas in the summer. He's also campaigning to make sure East Lakeview—where a third of the ward's residents live—isn't an afterthought.

Meanwhile, Buena Park-based Jon-Robert McDowell, 37, is deeply concerned about the city's pension debt ruining any chances the 46th Ward might have to remain affordable. "You have to deal with financial mismanagement we have in the city to get resources to people in Uptown," he says.

A few years back McDowell had to drop out of a graduate program to work and help pay for the medical care of a brother who'd been diagnosed with Crohn's disease and was dropped by his insurance. He packed up his mom and the rest of their siblings and moved from New York to Chicago, where they could afford to all live together. McDowell traded dreams of writing political commentary for working on campaigns, and now holds a job at a digital marketing firm. He's confident enough to crack jokes when talking to voters, but of all the candidates he seems the least sure about his prospects of winning. He says it's tough to compete with Cappleman, who sent him six mailers in three days just last week—clearly something the alderman can afford due to his connections to big money. "I can't see any reason why I wouldn't vote for whoever that other person was in a runoff," McDowell says.

If he's subconsciously pessimistic about his chances at the ballot box, he's got good reason to be. The 46th Ward has a history of electoral skepticism toward newcomers, and all of these challengers have lived in the ward for less than five years. Perhaps the person best poised to recapture the energy and votes that propelled Shiller is 27-year-old Angela Clay.

With a warm manner and familiar style that means hugs on the second meeting, Clay makes you feel like you're the only one in the room when you're talking. She's the only black candidate, and would be the ward's first black alderman. Though she's lost friends to gun violence and knows about the grinding poverty some of her neighbors experience, she doesn't talk about the Uptown of the past as the bad old days, like Cappleman does. Instead, she waxes lovingly about the neighborliness that helped people thrive.

Clay's family has an 80-year history in Uptown, and she grew up in a subsidized housing building on the corner of Hazel and Sunnyside, where she lived with her mother and grandmother. She attended all the ➔

NEWS & POLITICS

continued from 7

neighborhood schools. She remembers the neighborhood as “buzzing” during her childhood. “All of us are interconnected because we were a part of the same struggles.”

Clay has served as the president of Voice of the People in Uptown, the nonprofit affordable housing developer behind the building she grew up in, but currently works in HR at a bank. Watching the neighborhood get less affordable and youth resources dry up, and not seeing Cappleman fight like Shiller used to, motivated Clay to run. She says the alderman too often claims problems are out of his hands. She doesn’t blame Cappleman for gentrification, however, but for not doing enough to ease its blow on lower-income residents. She says that just because drug dealing isn’t as prevalent on the streets doesn’t mean it’s not happening—or that its root causes aren’t still there.

Her campaign has almost no money, and she organizes her volunteers out of Everybody’s Coffee on Wilson, a cafe that touts itself as the place that filters “coffee, not people.” But, she says, she’s built a coalition she’s confident will turn out to vote when they see a candidate they can relate to.

If Clay or any one of the other challengers manages to get to a runoff, it seems likely the bases of the others will fall in line to help that candidate oust the incumbent. And between the five of them, they collected 2,000 more signatures on their nominating petitions than Cappleman.

The alderman, meanwhile, is still leaning on his tough-on-crime message and insisting he’s been the champion that both the ward’s business leaders and its poor need. When I asked if he’d thought about what he’ll do if he loses, Cappleman seemed baffled. He enumerated all the new improvements in the ward, and listed more to come, what with the Baton and Double Door moving in, and the long-awaited renovation of the Uptown Theatre looming at last.

“What do you think the odds are of me losing right now?” he asked. “I’ve been in tough elections. In 2011 there were 11 of us in this race. 2015 was a tough race. And 2019—I would not want to run against me.” ■

✉ @mdoukmas



Alderman candidate Andre Vasquez talks politics with a potential constituent at Isabella Bakery (1659 W. Foster) in January. ■ DEANA RUTHERFORD

POLITICS

Hip-hop taught Andre Vasquez about community—and he wants to take those lessons to City Hall

In the 90s he rapped as Prime and joined underground collective the Molemen. Now he’s a socialist candidate for 40th Ward alderman, hoping to unseat entrenched incumbent Patrick O’Connor.

By LEOR GALIL

Andre Vasquez had never run for public office before launching his campaign for 40th Ward alderman in April, but he’s been in plenty of battles. As a Lane Tech student in the mid-90s, he’d spend his weekends crisscrossing Navy Pier, entering impromptu cyphers where he’d freestyle against other ambitious young rappers from all over Chicago. Vasquez says he competed in more than 1,000 battles and lost only seven times—though admittedly that’s by his own count. He says that someone who saw him in action called him Optimus Prime, in homage to the *Transformers* franchise’s head Autobot—he thinks because of his skill at mimicking popular rappers. The name stuck, and as Vasquez grew into a career in hip-hop, he called himself Prime.

In the late 90s, he went on to become a member of venerable underground hip-hop collective the Molemen. He toured with Atmosphere in the early aughts, appeared on HBO’s *Blaze Battle* and MTV’s *Direct Effect* in 2000, and recorded with KRS-One in 2008. He’s happy to tell visitors to his campaign office about the time he coaxed Wyclef Jean into a cypher after spotting him in the bathroom at the House of Blues, or the time he improvised an entire set opening for Noreaga

after his DJ forgot the backing tracks, or the time he freestyled with Guru from Gang Starr and Juice at Metro. But about eight years ago, Vasquez, who’s now 39, decided he wanted out. “I remember going to the bars and the clubs and being like, ‘I don’t want to be the over-30 guy at the club when all the kids are doing their thing,’” he says. “It started feeling very repetitive. I’m like, ‘All right, let me see what the rest of life looks like.’”

Vasquez never considered getting involved in politics until the 2016 presidential primaries, when he became a fan of Bernie Sanders. He went to bat for Bernie on social media, then knocked on doors in Iowa. In March 2016, he threw a fund-raiser at the Wild Hare called Bern Fest, and its success led him to get involved in community organizing that had nothing to do with Bernie. He’s now the chair for the North Chapter of Reclaim Chicago, a progressive PAC that aspires to make local politics more equitable—that is, he’s the lead volunteer for the group’s organizing work on the north side.

Reclaim endorsed Vasquez shortly after he announced his bid to become 40th Ward alderman. He’s one of four candidates challenging incumbent Patrick O’Connor, who’s held the seat for more than three decades—

and who recently replaced the embattled Ed Burke, in whose footsteps he’s long walked, as chair of the City Council’s Finance Committee. O’Connor is Emanuel’s floor leader in the council, a role he also played under the younger Daley. After he won his first aldermanic election in 1983, he aligned himself with Burke and Tenth Ward alderman Ed Vrdolyak, who led a council bloc that fought Mayor Harold Washington as stubbornly and viciously as congressional Republicans fought Obama. O’Connor represents the kind of old-school political power that Vasquez and the other challengers—Maggie O’Keefe, Dianne Daleiden, and Ugo Okere—position themselves as alternatives to.

The 40th Ward covers pieces of several north-side neighborhoods—Lincoln Square, Edgewater, Andersonville, and Budlong Woods among them. (Rosehill Cemetery takes up a large chunk of the ward, but the dead are a notoriously risky electorate to court.) Jon Cignarale, who co-owns Over Easy Cafe near Lawrence and Damen, saw his business get redrawn into the 40th Ward in 2015; prior to that, he’d built a relationship with 47th Ward alderman Ameya Pawar. “I used to see him once a month, he’d come in—anytime I needed anything, it was real quick,” Cignarale says. “O’Connor, not so much—it’s old-school.”

Cignarale doesn’t know much about O’Connor and hasn’t heard of any of the challengers. But he’s got a couple issues he’d like any alderman to deal with—including snow removal, of course, and an increase in crime that he’s heard about. “I don’t really follow that many of the issues, but in general, how about plowing?” Cignarale says. “We used to have it. Now we do it all ourselves.”

A mechanic named Pete at an auto-body shop near Foster and Western (he declined to give his last name) has his concerns too. “Everything—violence, homeless people, everything,” he says. But he can’t name the 40th Ward alderman—perhaps a less unusual phenomenon here than elsewhere in Chicago, given the low profile O’Connor keeps in the ward. His opponents all criticize him for his disconnection from the community and his failure to listen to its residents, and the *Sun-Times* even repeated those complaints while endorsing him earlier this month.

“I really don’t care, to be honest,” Pete says. He doesn’t know who’s running for alderman either, and he won’t be voting. “Our votes don’t count for nothing,” he says. “We’re just people—we’re just pawns in this world.”

Our votes don't matter." That's an attitude Vasquez knows well. "Hip-hop music taught some of us to be absolutely cynical, to believe that our votes don't mean anything, that we don't understand and aren't welcome to that world," he says.

Vasquez has learned to reach past such cynicism, and he believes he's got the best chance against O'Connor. He's about as far from the Chicago machine as aldermanic candidates get: he's a member of the Democratic Socialists of America, and he supports a Civilian Police Accountability Commission (an idea pushed by fellow DSA member and 35th Ward alderman Carlos Ramirez-Rosa). He's in favor of an elected school board, and he wants to strengthen the Affordable Requirements Ordinance, requiring developers to build 30 percent of new units as affordable housing and closing loopholes that allow them to build those units elsewhere or not at all.

"It's different when it's music or hip-hop—people go, 'I like the music, that's why we're coming out in a crowd,'" Vasquez says. "But when you're talking about these issues, and you get people that are invested that are throwing down and dedicating so much time, it just speaks volumes."

In the late 70s, Vasquez's parents emigrated from Guatemala to Illinois, where they married. His father repaired shoes downtown and eventually found a job making orthotics for Lurie Children's Hospital; his mother worked the night shift at an envelope factory, then became a housekeeper. Vasquez was born in 1979, and he and his younger brother grew up in southern Bucktown. "There were Latin Kings on the street, so my parents kept me inside and sheltered," he says. "But also because they were undocumented, they were concerned that anything I would get into might perhaps put them in a situation where they could get deported." He spent a lot of time reading alone at home. "Because my parents kept me in that space, books and everything were my way out of it," he says. He devoured science fiction and comics—and as an adult, he'd name his son Parker because of his love for *Spider-Man*.

During Vasquez's childhood, his family got priced out of four different neighborhoods. They left Bucktown for Humboldt Park, then moved to Roscoe Village, Avondale, and finally Irving Park East—all areas to the south and west of the 40th Ward, which extends north-south roughly from Devon to Lawrence and east-west from Clark to Kedzie. Vasquez



DEANA RUTHERFORD

believes his relative rootlessness as a kid taught him the value of being connected to a place and its people. "It allowed me the opportunity to see what it's like feeling separated and not part of a larger community," he says. "So I'm really invested in trying to build community at every possible instance."

As a freshman at Lane Tech in 1993, Vasquez found his first real community through hip-hop. Rap fans at the school would form cyphers between classes. "I went from writing my first little raps and trying them out in front of people to really working on my freestyle skills, and that got me notoriety," he says. "And as somebody who had never been the center of attention, it just blew my sense of self up—which is sometimes a little bit too much when you're a battle rapper. But considering what I had come from and feeling like nobody, I think it provided a good counterbalance."

In high school, Vasquez aspired to be an English teacher, and rapping engaged his writing skills. "I've always been really . . . *excited* is a weird word to say, but really interested and intrigued in how people put words together," he says. "Hip-hop allows you to create these Rubik's Cubes of wordplay." Soon Vasquez got a taste for battle rap, and every day after school, he'd post up near the edge of campus on the corner of Addison and Western, dressing down challengers in front of dozens of spectators. On weekends, he took his hunt for opponents to Navy Pier. "That got me a lot of notoriety citywide, also because I was one of the very few brown kids that were doing it," he says. "What they would say is, 'Who's that white boy?'"

One of the few battles Vasquez lost took place in a Mexican restaurant across the

street from the Congress Theater. DJ and producer Juvenal "PNS" Robles judged the competition and gave Vasquez the L. "He could read an opponent, and it's funny 'cause I think it still fits him today," Robles says. "As opposed to regular battle guys, who'd just go in for insults and the cheap joke, he'd go for nuance."

Robles became an important figure in Vasquez's development as a rapper—thanks to his position in the Molemen, one of the city's longest-running DJ and production collectives, he provided the younger man with an entry point into the local hip-hop scene. Founded in 1989 by producers Ed "Panik" Zamudio and Alberto "Mixx Masacre" Espinosa and rapper Donald "Vakill" Mason, the Molemen had become a dominant force in Chicago's underground rap community by the mid-90s, when Robles joined. He frequently DJed at local hip-hop events, and Vasquez offered his services. "I used to carry records for him when I was like 16, 17, to get into Double Door to get on the mike," Vasquez says. He bonded with several core members of the Molemen especially easily because of their shared heritage. "I met Panik through his brother, Visual. I think because we're all Latino too, it was easy to kind of identify, and they were just like, 'Yeah, we're gonna bro you, so come on board.'"

In the late 90s, while studying education at the University of Illinois at Chicago, Vasquez became a member of Molemen himself. Through a rapper he knew in New York, he landed a spot on MTV's hip-hop countdown *Direct Effect*. "Then I ended up being part of the HBO *Blaze Battle*, which was the first televised MC battle—most of the city then was like, 'Oh, you're the guy,'" Vasquez says. "It went from not having a community to, like, 'Here's your community, here's what we do all the time, here's everyone to connect with,' and really feeling valued for myself. I'd never pictured I'd have anything like that, so when I did I was full in."

Chicago rapper Pugs Atomz, then head of the Nacrobats crew, befriended Vasquez through battling. Atomz saw Vasquez's leadership qualities and drive back then, and describes him as "tenacious and not accepting 'no,' and willing to create the things we wanted to see. Like, 'All right, let's go to New York tomorrow.' 'Let's go battle at Scribble Jam.' That's what we're doing. We were just always both ready to do it, and willing to take the lead if necessary—and support each other."

Vasquez provided the Molemen with infrastructure and promotional support. He'd sell Molemen tapes at Navy Pier and the Taste of Chicago and wear Molemen T-shirts while working at Gramophone Records. When the Molemen were working on their expansive 2001 double album, *Ritual of the . . .*, Vasquez helped bring in rappers from outside the crew. "I was going back and forth to New York, so I actually hooked up a lot of those songs as an executive producer," he says. "Some of the songs that were there, it was definitely me putting that together—I was just super geeked to be a part of it all." *Ritual* features Chicago greats such as E.C. Illa, Rubberoom, Juice, and Rhymefest, plus out-of-town heavies such as Aesop Rock, MF Doom, and Atmosphere rapper Slug. Vasquez got the track "Unbreakable" to himself, though it's his only appearance.

In 2002, the Molemen released the Prime 12-inch *Madman* and a CD-R called *The Optimus*, the debut by Prime's crew the Scam Artists, which also included Atomz, rappers Verbal and Robust, and producer Qwel (who eventually became a Moleman). Within a year or so, however, Vasquez started getting frustrated by his position in the Molemen. "I kept seeing my value as being, like, 'Oh, [I'm] the intern, I'm gonna go do this,'" he says. "It took a while for me, as a person, to be able to separate myself from what I was accomplishing, and understanding that I have value regardless of that. I think I was going through internal stuff, and at that point we kind of parted ways."

Vasquez had already formed another crew, Middle Ground, in 2001, and there he was more a mentor than a peer to the other rappers. "I just wanted to see what it'd be like to actually start my own group of folks, and little-bro with some other folks who were rappers," he says. Robles remembers the advice he gave Vasquez as he left the Molemen: "I told him, 'If you start your crew, you're still going to have to clean toilets,'" he says. "But the person that cleans the toilets cares about the crew."

Middle Ground released a couple albums in the late 2000s, but like most of Vasquez's recorded output, they're hard to find these days. Aside from the stray YouTube upload—the title track to *Madman*, for one—Vasquez's music isn't streamable. And he'd prefer to keep it that way. He's unhappy with the sound quality of many of the recordings, and with some of the things he was saying in those songs. ➔

continued from 9

“The part that’s really problematic about hip-hop music is that it’s plagued by toxic masculinity, misogyny, homophobia—and if you’re a battle rapper, that’s your world,” he says. “There’s a lot of things I’ve said in the past that I am incredibly sorry for, thinking about what folks who have lived different experiences feel when they hear it. I think, as a person of color, when you listen to hip-hop music, you’re like, ‘Yes, it’s a strong voice from a black or brown person, and I need that in my life ‘cause I never had those role models.’ But it’s hard then to separate it and go, ‘Yeah, that’s great, but you’re also offending and putting other people down because of it.’ There’s definitely a lot of records where I’ve said stuff that was of that vein.”

Vasquez acknowledges this in a voice-over in the video on the front page of his campaign website: “Being a hip-hop artist taught me to develop my voice, when as a person of color I didn’t think that I had one. I’m not always proud of how I used my voice in the past, but it’s where I started and where I moved from.” The video shows glimpses of Subterranean, where Vasquez spent many Tuesday nights at the long-running open-mike series. “I’d battle like five, six people at once onstage,” he says. “I definitely had a reputation for wanting to battle. People would throw drinks to try to throw me off—this was not a friendly, conducive environment. But it’s definitely what it was, and it was entertainment.”

Music was never enough to support Vasquez by itself—as he got established in hip-hop, he also moved up in the world of retail. “I had gone from first being a janitor at Kids ‘R’ Us at the Addison Mall to working at record stores to selling cell phones to running my own AT&T store on Chicago and Rush,” he says. His day jobs helped him pay for studio time and beats, but they also provided him a cushion for a future beyond rap. “The way I thought about it was, ‘If my parents came to this country and I’m just this rapper that lives in the basement when they’re older, then I’ve failed,’” he says. “It caused me to make a lot of calculations.”

In the early 2010s, when Vasquez was running that AT&T store, he decided to leave music. In 2013, he enrolled in Kaplan University (now Purdue University Global), where he earned an associate’s degree in business administration a year later. Since 2011 he’s been a marketing accounts manager for AT&T, overseeing the accounts of around

11,000 apartments and condos throughout Illinois; he continues to juggle the job with his campaigning.

When Vasquez took an interest in Bernie’s presidential campaign, he shared his enthusiasm through some of the same channels he’d used to share music. “Facebook, Twitter, Instagram: the same way I would promote songs, videos, albums back in the day. It remained the way I stayed connected to people,” he says. “Folks would be like, ‘Oh, I didn’t even know this guy was running—I had no idea.’ It felt really cool to be able to plug people in who weren’t a part of the political process at all, and just connected with me from a different history that we share.”

When he organized Bern Fest in March 2016, he called on old friends from his life in hip-hop. Veteran battle rapper Shadow Master and a duo of Pugs Atomz and rapper-producer Awdazcate took the stage among speakers such as Black Lives Matter activist Ja’mal Green, My Block My Hood My City founder Jahmal Cole, Cook County State’s Attorney candidate Kim Foxx, and 2015 40th Ward aldermanic challenger Dianne Daleiden.

Bern Fest impressed at least one of the community organizers in attendance. “One of them stayed around at the end and was like, ‘What are you doing next?’ And I was like, ‘I just know how to throw shows,’” Vasquez says. “They were like, ‘You should come to one of our trainings, because you’ve been community organizing.’ That’s what led me to do the canvass.”

That organizer was Amanda Weaver, executive director of Reclaim Chicago, and Vasquez joined her organization to run chapter meetings in his ward and launch a monthly series encouraging informal conversations about politics at neighborhood bars—he called it “Drinks and Discourse.” (“I like aliteration, ‘cause I’m a rapper,” he says.) And just as people used to come out to his shows, they came out to his events. “That’s where I started seeing it and going, ‘Oh, we’re getting a turnout of 80 to 100 people—how can we turn that into power?’” Vasquez says. “I became the chair of the Reclaim Chicago North Chapter—it was so focused on the 40th Ward. I was already having the idea, like, ‘Maybe this is a thing.’”

Reclaim Chicago spokesperson Kristi Sanford remembers Vasquez from Bern Fest and considers him an embodiment of the organization’s goals. “This is what we’re all about—regular people running,” she says.



She sees Vasquez’s unconventional trajectory and his hip-hop past as assets. “What Andre’s doing is showing by taking this risk that all of us can do politics, and it’s going to take all of us doing it to change the city,” she says. “It’s inspiration to the rest of us who were always told, ‘This is not your place.’”

Sanford says Vasquez is already doing some of the work he’d need to do to in order to accomplish things in City Hall. “I know Andre’s building relationships with all the other candidates we’ve endorsed,” she says. “We could see a new class of freshman aldermen with relationships with each other and fresh vision for the city.” Ramirez-Rosa is the lone incumbent of the five candidates with Reclaim endorsements—the others are Colin Bird-Martinez (31st Ward), Rossana Rodriguez (33rd Ward), and Maria Hadden (49th Ward).

Running a competitive race against Chicago’s second-longest-serving alderman requires plenty of cash. And challengers who rely largely on small individual donations are at a huge disadvantage against incumbents such as O’Connor, who have establishment money from industry groups, PACs, and unions. According to data provided by the Illinois State Board of Elections, Vasquez has a little more than \$20,000 cash on hand. Daleiden and O’Keefe trail him closely, with around \$16,000 apiece, and Okere is in a distant last place with about \$6,000. But O’Connor’s budget dwarfs those of all four challengers combined: the Citizens for Patrick O’Connor committee has nearly a quarter million dollars.

Vasquez is nonetheless confident he can force O’Connor into a runoff. “We’ve raised the most money out of all the challengers; we’ve gotten the most petition signatures,” he says. He estimates he has more than 200

volunteers helping him knock on doors and make calls. “I love actually knocking and hearing the stories from everybody,” Vasquez says. “You learn so much and you see so much of your experience in someone else’s.”

The capstone of Vasquez’s hip-hop career, as he tells it, was a studio session with New York rapper KRS-One in 2008 (they released a song with Que Billah called “Today’s Lesson”). In some ways that collaboration prefigured his interest in community organizing and public service—KRS-One has been one of the most prominent political voices in rap for more than 30 years. “I had learned so much about society and about politics without even knowing about it, listening to KRS,” he says. “It was really full circle for me, and I was able to go, ‘I’ve accomplished more than I expected, we’re good.’”

Though Vasquez has left rap behind, the friends he made during that chapter in his life first helped him understand what it meant to be part of a community—and he wants to hang on to that feeling. When Vasquez started fund-raising for his campaign last year, he called up some of his old comrades to help. Che “Rhymefest” Smith headlined a show in August called “Chicago Hip Hop for Prime.” Sean Daley, aka Slug from Atmosphere, donated \$1,500, and Atomz and Robles gave money too. Vasquez understands that as an activist and aldermanic candidate, he has the opportunity to do for others what the rap scene did for him—to connect them to something bigger and more powerful than themselves. “He wrote me this card from his campaign, ‘cause I donated,” Robles says. “He personally wrote on the back, saying I was the closest thing he ever had to a big brother.” 

 @imLeor



Bill Daley with Reverend Marshall Hatch and members of the MAAFA Redemption Project at New Mount Pilgrim Missionary Baptist Church in West Garfield Park CHRIS COSTOSO

POLITICS

Another Mayor Daley?

In a race marked by strong women of color, Chicago may be poised to elect the machine-backed legacy white candidate.

By NATE MARSHALL

The year 2018 was considered by many pundits the year of the woman. From congressional bids to local and state races across the country, women challenged and in many places won power at rates previously unseen in American life. But just when momentum seems to be building in national politics, Chicago seems poised for an abrupt turn back toward the masculine in our mayoral election. While headlines early in the mayoral race focused on the celebrity and youth support behind Amara Enyia or the supposed front-runner status of Cook County Board president Toni Preckwinkle, it seems that in truth Chicago may be on the brink of the reign of yet another Daley.

Bill Daley, the youngest child of Mayor Richard J. “Boss” Daley (1955-1976) and the younger brother of Mayor Richard M. Daley (1989-2011), now seems to be the surest bet to make an inevitable runoff election in a field rocked by the scandal of long-standing City Council boss Ed Burke, alderman of the 14th Ward. Candidates who’ve operated in local and state politics for years such as Preckwinkle, Susana

Mendoza, and Gery Chico have been weakened by their personal and professional ties to Burke.

Meanwhile, 70-year-old Daley has quietly emerged as a potential front-runner with little of the stink of Burke and Chicago machine politics on him. Despite Burke’s famous fealty to the two previous Daley mayors, Bill has escaped much of the scrutiny of other candidates because much of his political career has happened in D.C. under Clinton and Obama rather than in his ancestral Bridgeport haunts. It seems possible, although perhaps shocking, that in a race where much of the conversation has been focused on women-of-color candidates like Enyia, Preckwinkle, Mendoza, and Lori Lightfoot, a white guy from the most famous Democratic political family this side of Camelot might be poised to step into the big seat on the fifth floor.

Daley, to be sure, seems to be the smoothest operator of his family, less prone to verbal gaffes than his father or brother. If anything, he seems to aggressively avoid making much of an impression at all. While other candidates

have busied themselves with ballot challenges or scandal management, Daley has been content to amass a war chest that is by far the largest in the field (\$5.94 million compared to the next closest, Toni Preckwinkle’s, at \$3.75 million). Daley’s list of donors at \$25,000 and up reads as a who’s who of Chicago business and private equity types, including Pritzker matriarch Marian (married to Jay) and Cubs CEO Tom Ricketts. Ironically, Daley has turned his lack of local political bona fides into an advantage of sorts. He avoids the more extensive political connections to Burke of other front-runners while being able to count on the endorsements of famous national politicians like Al Gore.

Gore’s endorsement of Daley would seem a surprise to some. Gore championed Daley’s ability and willingness to be an advocate for environmentalism, while Daley simultaneously received endorsements from the plumbers’ union that was essential in keeping lead service lines in use for years in Chicago after the potential health risks were well-known. Daley may also stand to benefit from his association with Obama. Though the former president is unlikely to endorse him personally, it wouldn’t be shocking if Obama was quietly rooting for Daley given the candidate’s stated opposition to a community benefits agreement for the forthcoming Obama Presidential Center.

Now Daley is positioning himself toward a strong base that includes a good bit of Chicago’s business community, some elements of organized labor, and fans of past presidents he’s served under. Daley’s overtures toward Obama’s base have been met with a mix of confusion and hostility, but may prove persuasive to fans of the former president who don’t remember the unseemlier dimensions of past Daleys. Bill has suggested the Dan Ryan Expressway name be changed to honor Obama and garnered the endorsement of his brother’s former mayoral challenger, Bobby Rush. These machinations seem designed to portray him as the kindler, gentler Daley, eager to sell out a former close family ally (Dan Ryan was the Cook County Board president considered the second-most powerful Democrat next to Richard J. Daley) and to show that Bill will be more attentive to the needs of black voters than his predecessors.

Bill, for his part, seems to be in lockstep with his family’s traditions of solidifying and

expanding executive control in Chicago, as evidenced by his opposition to an elected school board and his proposal to merge Chicago Public Schools and the City Colleges. Richard M. famously unilaterally closed Meigs Field and reconstituted the leadership of CPS into its current structure. The elder Daley exercised wide-ranging political control across the city’s Democratic machine and strengthened the notorious patronage system that would produce politicians like Burke. In a muddled field it seems likely that the city of Chicago could experience another generation of Daley power consolidation.

This Daley, at the very least, seems unlikely to match his father or brother’s two-decade rules of the city. He could, though, find himself in the most difficult fiscal and political situation of the bunch. He would assume control of a city that is losing population (and in particular hemorrhaging black residents), with an embarrassingly low homicide clearance rate, historically strained community-police tensions, and a continually darkening financial picture. The next mayor will be tasked with addressing all of these issues with a City Council still reeling from the made-for-TV defection of Danny Solis in aid of federal investigators.

Will the next mayor be a Daley? The political planets are aligning to make Bill Daley a major player in Chicago. Black and Latinx communities figure to have their support fractured across a number of candidates, perhaps opening the door for a “trusted” candidate like him to peel off support. Daley may have as good a shot as any at making the likely runoff and perhaps winning the whole thing. If he does make the runoff, it seems likely that a rush of cash would flow into his already bloated war chest. His family’s old power base of working-class white voters would likely fall in line. Those voters, coupled with even modest support from communities of color, would place him in a strong position to win it all, particularly with the diminished voting power of black Chicago due to out-migration. Many younger voters, either new to the city or new to civic life, may not remember the Daley family’s former misdeeds and penchant for power grabbing, and may be seduced by the chance to have a former Obama staffer in City Hall. Only time will tell if he’ll continue his habit of following Rahm Emanuel—whom he replaced as White House chief of staff after Emanuel resigned to run for mayor—into a new job.

@illuminatemics

DOOR TO DOOR

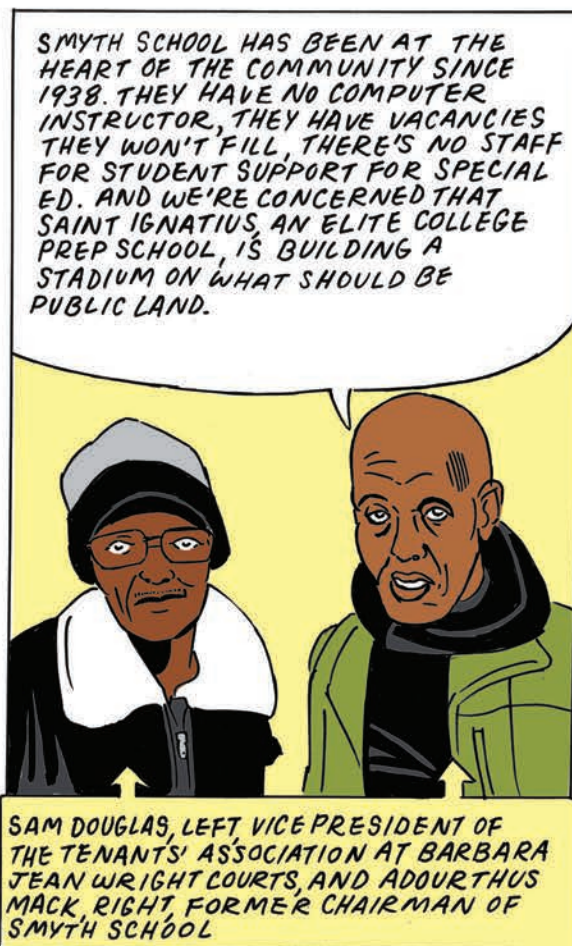
THE 25TH WARD IS AN AREA RICH IN CULTURAL HISTORY, COMPRISING PARTS OF PILSEN, CHINATOWN, MCKINLEY PARK, AND THE WEST LOOP. FOR THE FIRST TIME SINCE 1996, DANNY SOLIS IS NOT SEEKING ELECTION TO CITY COUNCIL, AND FIVE YOUNG CANDIDATES, INCLUDING BYRON SIGCHO LOPEZ, A DSA-ENDORSED VIC PROFESSOR AND COMMUNITY ORGANIZER, HAVE EMERGED IN THE RACE FOR ALDERMAN. ON SATURDAY, FEBRUARY 2ND, I SPENT THE DAY SHADOWING LOPEZ AND SPEAKING WITH HIS PROSPECTIVE CONSTITUENTS, MANY OF WHOM ARE MY NEIGHBORS.

10:30 A.M. I ARRIVE AT LOPEZ CAMPAIGN HEADQUARTERS, LOCATED AT 1622 SOUTH BLUE ISLAND.

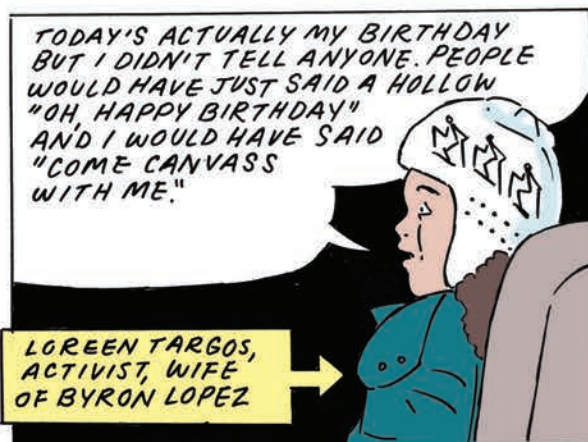
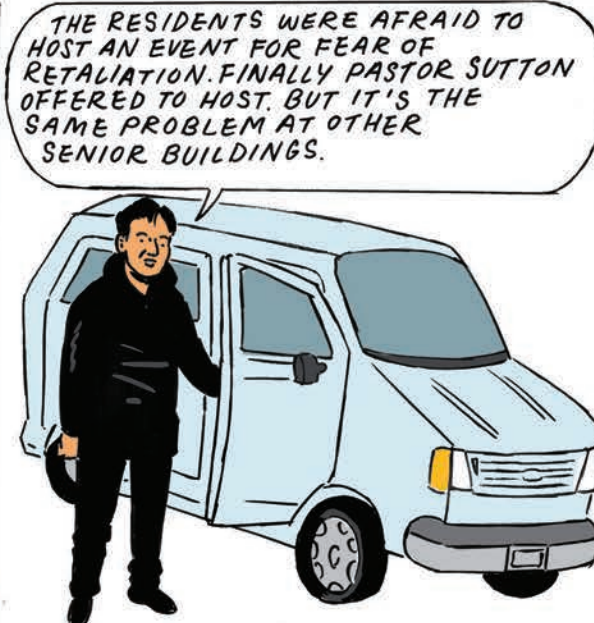
11-12 VOLUNTEERS RECEIVE CANVASSING ASSIGNMENTS AND INSTRUCTIONS



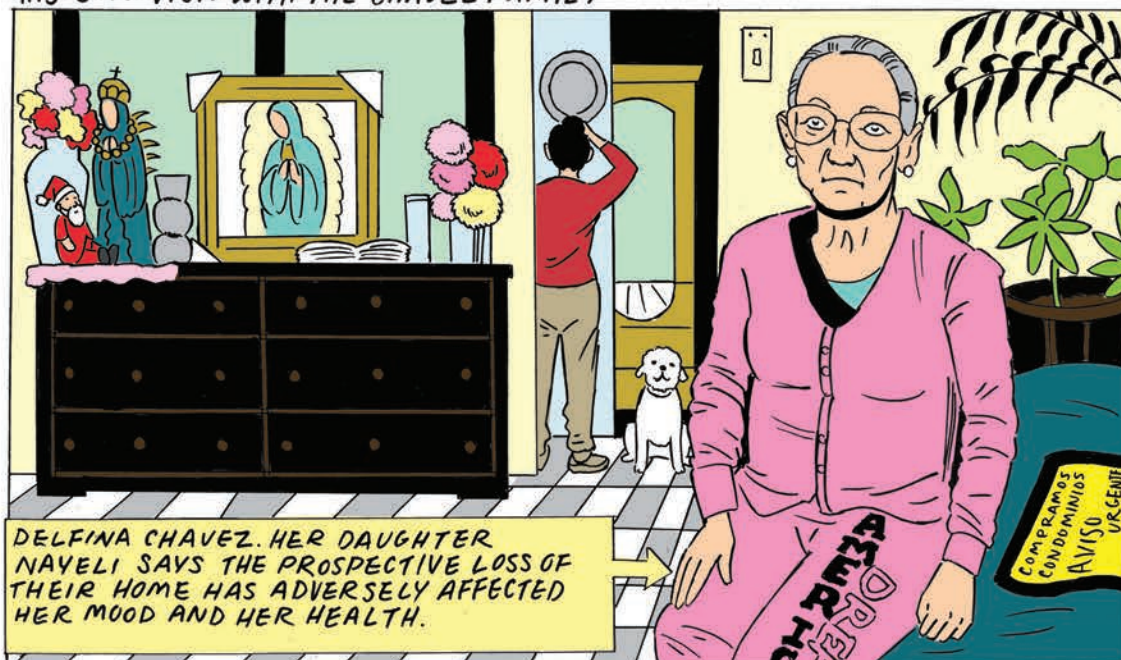
* CIVILIAN POLICE ACCOUNTABILITY COUNCIL



3:45 PM LEAVING THE COLLINS APARTMENTS TO VISIT PILSEN FAMILIES AFFECTED BY GENTRIFICATION



4:15-5:00 VISIT WITH THE CHAVEZ FAMILY



5:15-6:30 CANVASSING IN MCKINLEY PARK



Louis Psihogios; black sea bass, South African shrimp, red snapper

MAX THOMSEN



RESTAURANT REVIEW

Boston Fish Market is a midwestern leviathan

From a small wholesale market to a sprawling suburban seafood emporium

By MIKE SULA

Five years ago, if you were shopping for, say, a pound of shrimp or some smoked chubs at Boston Fish Market in Des Plaines, you might have been treated to something from the huge spread of fresh, fried, or grilled sea creatures Louis Psihogios laid out every day to impress his large wholesale restaurant accounts.

"We didn't want it to go to waste," says Psihogios, the founder, *kapetanios*, and executive chef of what is now, with the recent opening of a massive restaurant and fish market in a former Pete Miller's Steak & Seafood in Wheeling, a seafood wholesale, retail, and restaurant armada.

Psihogios didn't plan for this to happen when he moved his processing operation from Park Ridge to Des Plaines in 2013, but soon his retail customers—the ones who knew about the fresh fish to be had tucked inconspicuously off Mannheim Road—began to come in around lunchtime and clamor for fried clams and walleye sandwiches. Before long there was a menu with Georges Bank scallops, and gulf snapper fried to order by the pound, and charbroiled Great Lakes platters, and whole branzino, though he'd prepare anything customers wanted from the display cases. The towering Greek salads with crabmeat and shrimp were impressive values at \$13.99, and before long, lines went out the door. Those heaping platters of seafood became a signature too, notably the *zuppe di pesce*, a six-pound mountain of mahi mahi, Manila clams, mussels, calamari, and shrimp, the soup itself a relative puddle of sauce.

Psihogios was born 50 years ago in Greece—in the Peloponnese, he says vaguely. He's impatient with questions about his past: "It's all on the website," which outlines a youth spent fishing the Mediterranean and harvesting the family's olive orchard. He arrived in the States in the 70s, first living in New York for a few years, and then Chicago, where he worked in

a handful of Greek restaurants and diners, notably cooking at the late Melrose Diner in Boystown. That was followed by a few years as a Boston longshoreman unloading fish from the docks, the experience from which he took the name of his first wholesale market, which he opened in Park Ridge in 1995.

The business has grown exponentially. He says he has ten ships fishing the Great Lakes for whitefish, and 40 more under contract, which goes a long way toward establishing Boston Fish Market as the top processor of midwestern whitefish, now more than 100 tons per week, he says. There are ten ships sailing out of New Bedford, Massachusetts, too.

The company first made moves on the 227,685-square-foot property in Wheeling three years ago, throwing a gauntlet in front of nearby Bob Chinn's Crab House, one of the country's perennial top-grossing independent restaurants. Last summer Louie's Boston Fish Market opened with a new flagstone facade and four separate dining areas, two of them facing glass displays featuring a sprawl of piscine abundance on ice. Psihogios, trading his chef's whites for a sport coat, can be spotted prowling his domain, while white-shirted Greek servers scurry tableside the instant one's eyes are raised.

That shrimp and crabmeat salad has jumped in price—it's \$23.99 now—along with many other things on the sprawling menu, but they're rarely not astonishingly abundant, even daunting. A massive plate of halibut Vesuvio, flaky fillets slathered with tomatoes, peppers, potatoes, olives, and asparagus, seems unrestrained compared to presentations done with Mediterranean simplicity. That's the way Psihogios still prefers things: whole broiled fish, barely treated with olive oil, lemon, and oregano.

"I eat it every day," he says. 

 @MikeSula

ARTS & CULTURE

VISUAL ART

Age of displacement

There are more refugees now than at any other point since World War II. Two exhibitions examine what global citizenship looks like.

By SARAH CONWAY

In a time when the question of whether to build a wall along the U.S.-Mexico border dominates the national discourse and the question of who belongs on each side is omnipresent, two Chicago exhibits wrestle with what citizenship means today, especially for those who are deliberately and structurally denied these rights.

“Dimensions of Citizenship: Architecture and Belonging From the Body to the Cosmos” will be on view for the first time in the United States at Wrightwood 659 after its debut in the U.S. Pavilion at the Venice Biennale last year. Curated by Niall Atkinson, Ann Lui, and Mimi Ziegler, “Dimensions of Citizenship” plays on the architectural implications of citizenship through seven spatial dimensions, ranging from citizen to nation to, finally, the cosmos, produced by seven transdisciplinary teams. “Stateless: Views of Global Migration” at the Museum of Contemporary Photography, by contrast, looks to patterns of exclusion and belonging in an unprecedented movement of people across borders fueled by conflict, economic inequality, and climate change.

Today migration is at its highest level since World War II. According to the United Nations High Commissioner for Refugees (UNHCR), in 2018, 68.5 million people were displaced worldwide; of that number, 25.4 million have been designated as refugees; ten million have been left stateless (that is, not recognized as a citizen of any state and often lacking access to basic rights such as freedom of movement and education); and fewer than 105,000 have been resettled. Only 22,491 refugees were resettled in the U.S. in 2018—half the 45,000 permitted, and just a quarter of the total number of refugees resettled in 2016.

Organized by MoCP executive director Natasha Egan, “Stateless” humanizes the

numbers of this mass movement and nods to the contradictions and collective trauma of this crisis through the lenses of eight contemporary artists. It asks what kinds of stories are being told about people forced to leave home and who gets to tell them. Some of the most intimate works elevate the individual and incorporate the direct voices of people uprooted from their culture and language and left adrift in unforgiving immigration systems where paper often trumps people.

Educator and visual artist Fidencio Fifield-Perez, who was born in Oaxaca, Mexico, learned to hoard mail at a young age. “My mom told me to never throw away mail,” he says. “It was a way of documenting where we physically had been here, and proof that we exist in this country.”

In order to qualify for DACA, nearly 800,000 undocumented youth have presented a melange of report cards, receipts, and letters to prove their existence. For Fifield-Perez, the process has ingrained in him the necessity of holding on to paper. DACA allowed him to live without fear of deportation for the first time. In his series of 15 paintings called “Dacaments,” Fifield-Perez paints lush renditions

“STATELESS: VIEWS OF GLOBAL MIGRATION”

Through 3/31: Mon-Sat 10 AM-5 PM, Sun noon-5 PM, Museum of Contemporary Photography, 600 S. Michigan, 312-663-5554, [mocp.org](#). **FREE**

“DIMENSIONS OF CITIZENSHIP: ARCHITECTURE AND BELONGING FROM THE BODY TO THE COSMOS”

2/28-4/27: Wrightwood 659, 659 W. Wrightwood, 773-437-6601, [wrightwood659.org](#). **FREE**

of his favorite houseplants on envelopes that represent his own immigrant paper trail: an agave on a white envelope addressed to his husband brings back memories of the Logan Square porch where they met; a split-leaf philodendron, a wedding present, spreads across an envelope from the University of Iowa that held his master’s diploma. “Home is where my plants are,” he says.

Omar Imam and Bissane Al Charif, who are both displaced from Syria, make a radical declaration of love for Syrian lives and stories in an age that has systematically devalued them—the UN stopped counting Syria’s dead



Omar Imam, *Live, Love, Refugee*, 2015

COURTESY OF THE ARTIST AND CATHERINE EDELMAN GALLERY

“There was only grass, but I couldn’t pass it through my throat. Yet I forced myself to swallow in front of the children so they would accept it as food.”

in 2016 when the toll was 400,000. The number today is unknown.

In his series “Live, Love, Refugee,” Imam, a photographer and filmmaker, uses droll irony and deft absurdism as a visual response to the usual depictions of refugees in humanitarian photography. After surviving kidnapping and torture (he told the *New York Times* in 2016 that he wasn’t sure who his captors were), Imam left Damascus in 2012. He settled first in Lebanon, where he began to collaborate with displaced Syrians living in a refugee camp in Beqaa Valley. The experience taught him to believe other’s stories no matter how strange they seem. Imam spent the better part of a year working with Syrian refugees to create theatrical reenactments of their dreams, nightmares, and memories, which he subsequently captured in black-and-white still photographs with handwritten quotes from the subjects.

Imam, the recipient of the 2017 Tim Hetherington Trust Visionary Award and a 2014 Magnum Foundation Arab Documentary Photography Program grantee, now lives in Amsterdam. He was denied a visa to attend the “Stateless” exhibition in Chicago because he does not hold a valid Syrian passport. He says barriers to travel have been the story of his life, another banal annoyance of statelessness. “I wonder if they will accept me when I have a Dutch passport?” he asks in a WhatsApp interview. “I will be the same artist, only the papers will be different.”

Al Charif, a photographer, documents the memories of ten women who fled Syria for

Beirut, London, and Paris in a series of videos called “Women Memories.” Among them are Ghada, a mother of Palestinian descent who has lived through two exiles—the first the collective exile after the Nakbah in 1948 when 700,000 Palestinian Arabs were expelled from their homes, the second her own more recent exile from Syria—who arrives in Europe by sea. Another is Maissa, a religious studies student from a rural area outside Homs whose family has been decimated by the war.

In one of these videos, *In Ten Years*, the women speak about where they see their lives a decade on, often dreaming of the day they will return to Syria.

Al-Charif isn’t sure when a return to Syria will be possible. Ten years seems too soon. “Unfortunately, when I watch this video today, after almost seven years, I understand that we are still very far from what we hoped for at the beginning of the Syrian revolution,” she says. Both videos are near a display of 36 photographs of mundane objects from Syria—hand cream, ID cards, keys, a teacup—that have become relics, a reminder of both the journey and an unreachable home.

The loss of home is an intimate and particularly important subject for Al Charif. “I have made an artistic choice as soon as the [Syrian] uprising began,” she writes in an e-mail. “My questions resulted from my own experience, inciting me to decode the unceasing successive migrations and the footprint they leave on the way we see ourselves and the space in which we live.”

ARTS & CULTURE

Ironically, “Dimensions of Citizenship: Architecture and Belonging From the Body to the Cosmos” couldn’t escape the fallout from the budget battle over the \$5.7 billion border wall between the U.S. and Mexico. Its opening date has been pushed back from February 15 to February 28 due to a slowdown in cargo handling from an east-coast shipyard. “It is worth noting, given the fact that this exhibition tackles topics of migration and boundaries, that the recent government shutdown complicated and no doubt contributed to the delay in the receipt of our shipment,” Wrightwood 659 director Lisa Cavanaugh writes in a press release.

The installation examines genuine belonging in both worldly and heavenly bodies. “Dimensions of Citizenship” invited representatives from the worlds of architecture and design to build what the exhibition catalog describes as spaces of healing and citizenship for all immigrants, legal or otherwise, today and in the future.

“Architecture, urbanism, and the built environment—these form a crucial lens through which we come to understand better what, perhaps, we all already know: that citizenship is more than a legal status, ultimately evoking the many different ways that people come together—or are kept apart—over similarities in geography, economy, or identity,” the curators write in an essay in the exhibition catalog.

In 2017 the city of Memphis removed three statues that commemorated the Confederate States of America. In *Stone Stories: Civic Memory and Public Space in Memphis, Tennessee*,

Studio Gang envisions a public monument for tomorrow. A video shows how a vacant six-city-block stretch of cobblestones that once served as Memphis’s historic port for the cotton industry and slave trade can be reimagined in a way that blends personal histories of longtime residents into a civic space truly for all. The display in “Dimensions of Citizenship” includes 50-pound stones from Memphis Landing, also known as Cobblestone Landing, and a hand-drawn map of the city.

In *Thrival Geographies (In My Mind I See a Line)*, Chicago artists Amanda Williams and Andres L. Hernandez, in collaboration with Shani Crowe, a multidisciplinary artist best known for her work with hair braiding, question whether all people are able to access the rights and benefits of citizenship in the United States.

The collaboratively built 22-foot-high steel frame structure shooting into the air was set in the courtyard of the U.S. Pavilion in Venice; in Chicago, it will occupy a corner space of the Wrightwood 659 atrium. The “intervention in the courtyard,” as Williams calls it, honors African-Americans who “took up space” in a country that has historically dismantled, stolen, and illegally acquired black land, property, and lives.

Both exhibits, “Dimension of Citizenship” and “Stateless,” call us to create a new measurement for belonging, perhaps in courtyards, dreams, and memories instead of on paper. 

 @sarahanneconway



Stone Stories by Studio Gang at the U.S. Pavilion at the 2018 Venice Biennale

© TOM HARRIS/COURTESY THE SCHOOL OF THE ART INSTITUTE OF CHICAGO/THE UNIVERSITY OF CHICAGO

SAVE \$5 WITH CODE:
TEAMFATGAY

**I WANNA F*%ING
TEAR
YOU APART**

by Morgan Gould
directed by Jessica Fisch

FEB 15 - MAR 23



IT'S WOMEN'S WORK

WWW.RIVENDELLTHEATRE.ORG

OR CALL 773-334-7728



**th/eatre
th/ursdays**

BREAK THE ROUTINE
/ with world premiere theatre

Take pride in the
**UNIQUE
RISKY
BOLD**

new work
happening on
Chicago stages
year-round

Theatre Thursdays is
NEW every month!



THE ABUELAS

Thursday, February 21 at 6:30PM

THE ABUELAS TEATRO VISTA

at Victory Gardens Theater - 2433 N. Lincoln Ave.

Theatre Thursday attendees are invited to a pre-show reception in the Victory Gardens lobby at 6:30pm with the production team of *The Abuelas*. Appetizers & drinks will be provided by Teatro Vista. Following the performance will be a discussion with the cast.

ABOUT THE PLAY:
Gabriela is an Argentine concert cellist living in Chicago with her American husband and adjusting to life as a new mom. Life is good until a visit from two strangers upends everything. This play, about the devastating repercussions of Argentina's military dictatorship from 1976-1983, asks how one goes on after discovering their life is a lie.

Tickets are **ONLY \$25** (Feb 21 event + show) | Call 773-871-3000

Use code **THTH** at teatrovista.org/the-abuelas/

MORE EVENTS: bit.ly/theatrethursday



 @ChicagoPlays
#TheatreThursday

READER

**2019
YEAR OF
CHICAGO
THEATRE**

“PURCHASED LIVES: THE AMERICAN SLAVE TRADE FROM 1808-1865”

Through 8/25: Fri-Wed 10 AM-5 PM, Thu 10 AM-8 PM, Illinois Holocaust Museum and Education Center, 9603 Woods Dr., Skokie, 847-967-4800, ilholocaustmuseum.org, \$15, \$10 seniors, \$8 students, \$6 children five-11, free children under five.



An estate auction at the Saint Louis Hotel in New Orleans; items for sale included artwork, household goods, and slaves

THE HISTORIC NEW ORLEANS COLLECTION

on “Purchased Lives,” the Historic New Orleans Collection had never done an exhibition on slavery, even though New Orleans was the nexus of the domestic slave trade for the first half of the 19th century. (At one point, there were 50 markets in the city, not counting informal sales on the ships and levees.) Nor had the Smithsonian, said Nancy Bercaw, the chair of the division of political history at the National Museum of American History, who joined Greenwald and Christopher Reed, a professor emeritus at Roosevelt University, for a panel discussion on Sunday moderated by the Tribe’s Morgan Elise Johnson (who occasionally contributes to the *Reader*). The reason, said Bercaw, was that historians—a largely white and male population—had claimed there were no objects to display. “Oddly,” she said, “there were objects everywhere.”

New Orleans was particularly rich in documentation: customs manifests, warrants to seize property subject to forfeiture, newspaper ads, and bills of sale, which, unique to Louisiana, were kept as public records. Greenwald also had access to testimonies of former slaves collected by the Works Progress Administration in the 1930s.

All of these things are on display in “Purchased Lives.” It is unsettling to see a three-foot-long shipping manifest that, in exquisite 19th-century copperplate script, lists human beings by name along with their ages, weights, trades, and degrees of blackness (“black,” “yellow”), as if they were cattle or furniture. These manifests and bills of sale contain a disproportionate number of ten-year-olds; ten was the youngest age a child, under Louisiana law, could be separated from his or her mother. “The only birth records were on plantations,” says Greenwald. There was profit to be made from inaccuracies. “Owners would lie to place a small child into the trade.”

Many auxiliary industries grew up in New Orleans to support the slave trade. There were suppliers of cheap clothing, markets that fattened up new arrivals before they were sold, and hospitals that provided medical care because, since Louisiana was the first state with lemon laws (meaning merchandise deemed defective could be returned), it was in the dealers’ best interests to sell healthy slaves. The Touro Infirmary charged \$1 a day for slaves; a record book, on display, shows who was paying.

There were, of course, attempts at resistance. Slaves would slow their work, break their tools, or go into hiding. Newspapers frequently carried ads from owners looking to recover runaway slaves. Punishments were severe: whippings; time in the “hotbox,” a hole in the ground; wearing an iron collar with bells attached. There is one such collar on display in “Purchased Lives.” It weighs six pounds, roughly the same as a brick.

Slavery was officially abolished in 1865, but in a lot of ways, it still goes on. Immediately after the war, many freed slaves, without homes or tools or even clothing of their own, continued to work the plantations as sharecroppers; one of those plantations, Angola, which belonged to Isaac Franklin, who ran the largest slave-trading operation in the nation, is now the Louisiana State Penitentiary, a high-security prison farm. At the end of Reconstruction in 1877, many of the antebellum government officials returned to power and established the restrictive Jim Crow laws that effectively made blacks second-class citizens. “Any hope for change fell apart,” says Greenwald.

And families who had been separated during slavery remained divided. As late as 1912, former slaves placed ads in the *Southwestern Christian Advocate*, a newspaper circulated in five states throughout the deep south and often read aloud by pastors to their congregations on Sundays. There is a searchable database of 2,400 of these “Lost Friends” ads in “Purchased Lives.” For the IHMEC version of the exhibition, Weininger prepared an installation of enlarged copies of 22 ads that have some connection to Illinois. Some of the ads were placed by people who had moved to Illinois during the Great Migration or were searching for people who had last been seen heading to Illinois many years ago.

“There’s a lack of understanding among Americans about the history of slavery,” says Greenwald. (In the panel discussion, Reed put it more succinctly: “Denial.”) In the south, textbooks were written to support the Lost Cause narrative: the war was about states’ rights, not slavery. In the north, people tend to think of slavery as something that happened elsewhere. But the north, especially before industrialization, profited from slavery too; the southern economy boosted the entire nation. “People think this is a southern story,” Greenwald concludes. “It’s not a southern story. It’s an American story.”

HISTORY

The “purchased lives” that built America

An exhibit at the Illinois Holocaust Museum connects the slave trade to the reality of the present.

By AIMEE LEVITT

The Act to Prohibit the Importation of Slaves went into effect on January 1, 1808, effectively ending the transatlantic slave trade from Africa. It did not, however, end the demand for slaves in the United States.

The Louisiana Purchase had recently doubled the size of the country, and the expulsion of Native Americans opened up even more land for white settlers. The cotton and sugar plantations in the new states of Louisiana, Mississippi, Alabama, and Arkansas would make the American south the fourth-largest economy in the world. None of this expansion would have been possible, of course, without slave labor. Between 1808 and 1865, one million people were transported from the “upper south”—Maryland and Virginia and

the Carolinas—to the deep south, by boats and trains and on foot, chained together in coffles, marching through cities.

This history is now on display in “Purchased Lives: The American Slave Trade from 1808 to 1865,” a new exhibition at the Illinois Holocaust Museum and Education Center on loan from the Historic New Orleans Collection. Its connection to IHMEC is obvious, says chief curator Arielle Weininger: “When one group decides another group is ‘other,’ when that group is brutalized and families are torn apart and people are murdered, the parallels connect our histories.”

“How do you humanize this story and connect it to the reality of 2019?” asks Erin Greenwald, who curated the original exhibit. In the 50 years before Greenwald began work

ARTS & CULTURE



Alba performing in 654 Club at Chicago Magic Lounge

© JAMES MURPHY/
CHICAGO MAGIC
LOUNGE

MAGIC

Presto change-o

The Incredible Jan Rose and Alba transform magic into a women's game.

By **SHERI FLANDERS**

Magic has long been known as a boys' club. It's estimated that only between 5 and 10 percent of professional magicians are women. But now a new generation of female magicians is poised to seize the spotlight and stand shoulder to shoulder with their male counterparts.

Throughout the month of February, the Chicago Magic Lounge will feature two female standouts. The Incredible Jan Rose graces the stage from Thursday, February 14, through Saturday, February 16, for the "Valentine's Weekend Signature Show" with her husband and fellow magician, Danny Orleans. Alba will be the featured act for the "Anniversary Show," which runs the following week from Thursday, February 21, through Saturday, February 23.

"Magic has been around forever" says Lesley Stone, COO of the Chicago Magic Lounge, "and women have always been here. It's time that they start being recognized." Historically women operated in the roles of assistants, prepping props or being sawed in half though they were often just as skilled as the men.

Rose met Orleans at an audition in 1983. After touring together for more than six years, they got married. Their mentor, vaudevillian Eddie Fields, retired and passed his secrets on to the young couple. Over their 32 years of marriage, they have personalized the act, traveling and performing across the globe together, even lecturing at a magicians' conference

in Italy. Their act features mentalism—one of the most rare and difficult types of magic because it creates the illusion of another person reading your mind. "I am excited about the enthusiasm and education and reimagining of magic," Rose says, "people understanding and respecting magic as an art form. It feels good to the soul and spirit."

When Alba began studying at a magic school in Buenos Aires, her father initially discouraged her hobby. One day, he came to see her perform at a restaurant. At the end of the performance, he told her he now saw that she could change lives through magic, that he was

**"VALENTINE'S WEEKEND
SIGNATURE SHOW"**
2/14-2/16

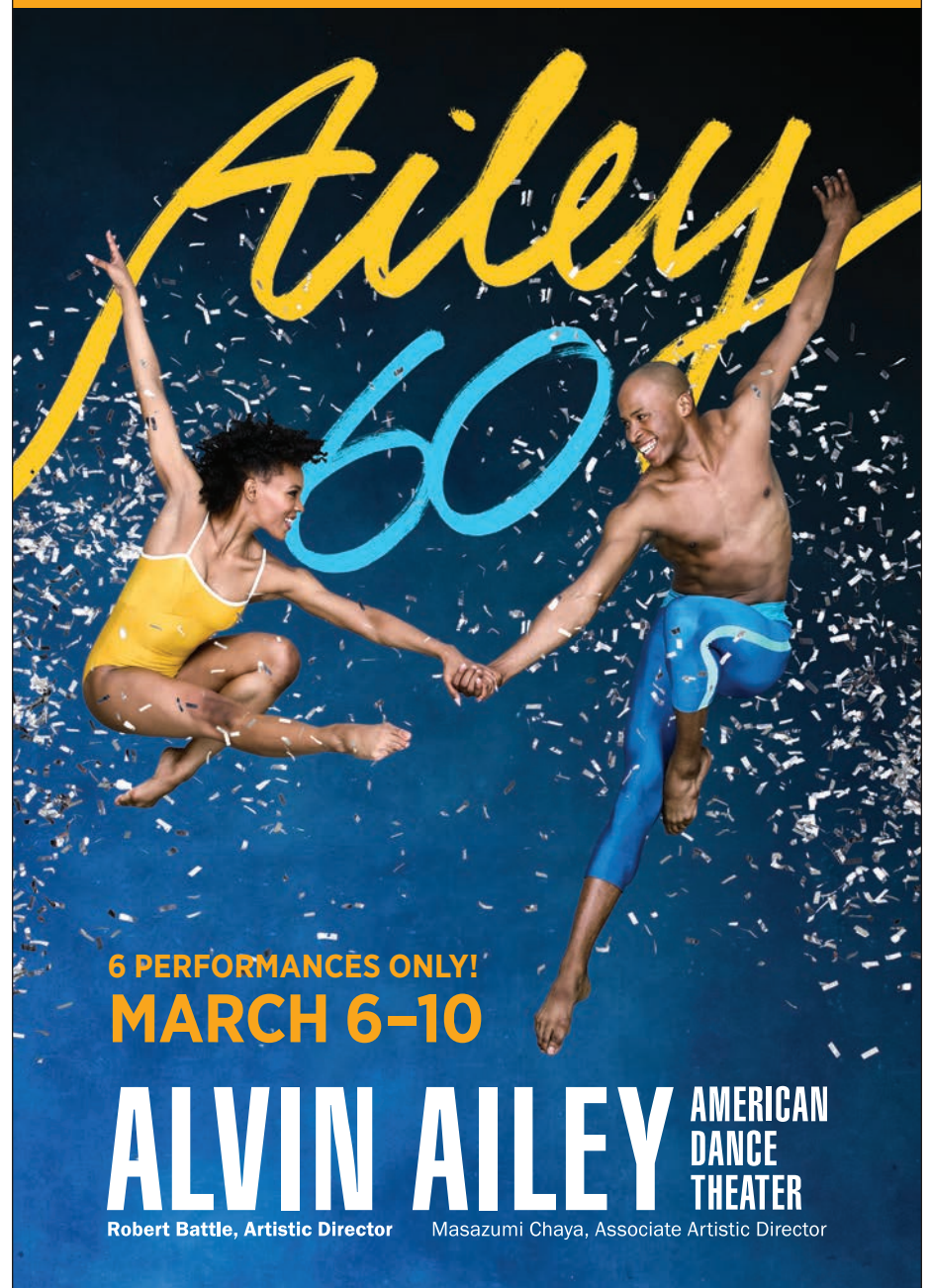
"ANNIVERSARY SHOW"
2/21-2/23, Thu 7 PM, Fri-Sat 7 and 10 PM,
Chicago Magic Lounge, 5050 N. Clark,
312-366-4500, chicagomagiclounge.com,
\$42-\$57. Sold out.

proud of her, and gave her his blessing. Steadily her career evolved until she received her big break at the Magic Castle in Hollywood, an opportunity she compares to an opera singer performing at La Scala in Milan.

Alba's specialty is sleight of hand. "I like to do intelligent magic. With intelligent premises. I always think that my audience is full of better-educated people than myself who came to share their time with me. I feel honored that they decided to give me a chance to entertain them and show them something new. "At every show, she takes the time to connect with the audience. "I use magic techniques as a tool to communicate what is inside me. Hopefully it will resonate with the audience," she says, "and we can make magic together." 

 @SheriFlanders

SAVE \$10* WITH PROMO CODE: READER



TICKETS START AT \$34
DISCOUNTS FOR GROUPS OF 10+

AuditoriumTheatre.org
312.341.2300

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

THE THEATRE FOR THE PEOPLE

50 E Ida B Wells Dr | Chicago, IL

ENGAGEMENT SPONSORS

 RAVINIA

 AVISON
YOUNG

Morgan Stanley

 MIELLE

 nefo

 ARTS
MIDWEST

Performance
Sponsor

Opening Night
Sponsor

Performance
Sponsor

Performance
Sponsor

2018-19 SEASON SPONSORS

 CIBC

 THE
ROBERT THOMAS ROBINS
FOUNDATION

International
Dance Sponsor

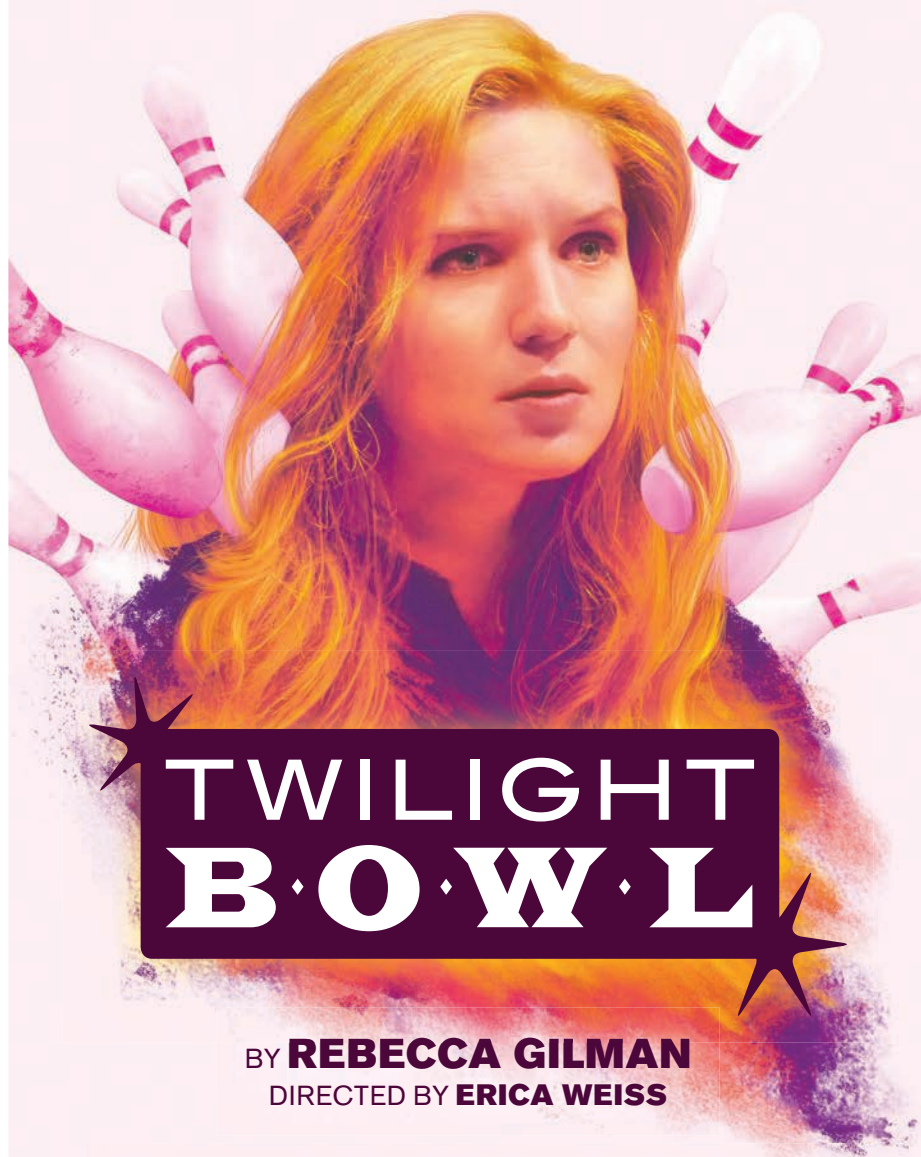
Student Matinee Sponsors

Commissioning support for *Lazarus* provided by the Auditorium Theatre with sponsorship support from ARIEL INVESTMENTS, AVISON YOUNG, and SVOBODA CAPITAL PARTNERS.

Samantha Figgins and Jeroboam Bozeman,
photo by Andrew Eccles.

*Offer valid on price levels 1-4. Not valid on previously purchased tickets. No refunds.

SIX YOUNG WOMEN. ONE SMALL TOWN.
DIFFERENT LANES.



BY **REBECCA GILMAN**
DIRECTED BY **ERICA WEISS**

After graduating from a small Wisconsin high school, Sam heads to college on scholarship—but her cousin Jaycee's future isn't looking as bright. As the young women and their friends face adulthood, their local bowling alley becomes a place to celebrate triumphs, confront challenges and forge new identities.

NOW THROUGH MARCH 10

312.443.3800 | GoodmanTheatre.org
GROUPS OF 10+ ONLY: 312.443.3820

GOODMAN THEATRE

THE ELIZABETH F.
CHENEY FOUNDATION
Major Support

Russell
Reynolds
ASSOCIATES
Contributing Sponsors



ARTS & CULTURE



THEATER

The third strike *Pipeline* examines the opposite of white privilege.

By **KERRY REID**

Privilege in America means not just getting opportunities to succeed but being forgiven for screwing up. Rich white kids with a penchant for partying and brawling (or worse) still end up becoming CEOs and Supreme Court justices, while many studies indicate that black kids who break school rules face far harsher punishment from early on.

That's one of the dimensions of the school-to-prison pipeline illustrated in Dominique Morisseau's richly faceted, if occasionally opaque, 2017 drama, aptly titled *Pipeline*, now in its local premiere at Victory Gardens Theater under the direction of Cheryl Lynn Bruce. Nya (Tyla Abercrombie) is a black teacher in an embattled inner-city public high school where

Omari assaulted a white teacher who singled him out to discuss Bigger Thomas's violence in Richard Wright's *Native Son*.

Morisseau's dialogue ripples with warmth and wit as well as despair about the state of public education in impoverished districts. Janet Ulrich Brooks as Laurie, Nya's white fellow teacher who has just returned to the classroom after having her face slashed by the family of a kid she flunked, spouts "tough love" rhetoric, saying, "A good old ass whipping can teach a lot." But she has expectations for her kids beyond good behavior, as demonstrated by her mockery of a substitute for showing her class season four of *The Wire* instead of giving them actual work.

Where Morisseau's play feels thinnest, ironically, is when it focuses on Omari and his Latinx classmate and girlfriend, Jasmine (Aurora Real De Asua). Their performances spark with kinetic energy, but they sound as if they're talking past each other, even when they're alone and away from the suffocating expectations of parents and teachers.

But when Abercrombie and Elam face off, it's breathtaking and heartbreaking. Nya's attempts to bridge the divide between what she knows as a teacher and what she fears as a mother leave her son hanging in the void. We don't know what Omari's first two "strikes" at the school were, but his description of the fateful classroom assault (later mirrored by Laurie's harrowing account of a fight between two boys in her classroom) shows us how quickly the pipeline can suck someone like Omari in, when it's just one bad day too many, one microaggression too far. **A**

even the morning announcements sound like a prison warden's exhortations. Her son, Omari (Matthew Elam), is facing expulsion on a "third strike" from the private school where her successful ex-husband, Xavier (Mark Spates Smith), has wangled a spot for him.

Over 90 tense minutes, we're immersed in the fear and self-recriminations Nya experiences around her son's future and her own role in shaping him as a single mother. Morisseau also adroitly references famous black writers. Gwendolyn Brooks's poem "We Real Cool," which Nya teaches, underscores her fears for her son. In the play's best scene, we learn

[@kerryreid](https://twitter.com/kerryreid)

ARTS & CULTURE



Dead Man's Cell Phone 📷 PAUL GOYETTE

THEATER

RR Like a very small casserole
Dead Man's Cell Phone resurrects the
lost art of taking other people's messages.

Gordon's cell phone has a cheerful ring, light and lilting, not the ringtone of a man you take seriously. Still, it cuts through the air with the disarming insistence of an ice cream truck, or maybe only an ice cream pushcart, and Jean, the woman next to him in the cafe, at last picks up. Jean is a polite woman. Gordon is dead.

Sarah Ruhl's *Dead Man's Cell Phone* explores what happens to love and loss when the previously discrete variables of presence and absence are muddled by our common technology. "You'll never walk alone," says Gordon's mother. "Because you'll always have a machine in your pants that might ring."

Ruhl writes like a lucid dream: attentive to the way dialogues become monologues as the distance between speakers tends toward infinity, nostalgic for the lost art of taking other people's messages, handy with peculiarly apt comparisons ("You're like a very small casserole"). Jean continues to pick up for Gordon, discovering his life in fragments of missed conversation.

The Comrades' production, directed by Arianna Soloway, strikes the ideal balance between ordinary and uncanny that this play requires. Cydney Moody is delicately sympathetic as Jean in a grown-up Wonderland. Caroline Latta is batty and outsize as Gordon's mother, Lynette Li a loose cannon of a wound-up woman as Hermia, Gordon's wife. Bryan Breau makes the most of his momentary manifestation as Gordon. And the cell-phone ballet of Ruhl's script is indicated throughout, the familiar transition of transmission made strangely wonderful. —**IRENE HSIAO** *DEAD MAN'S CELL PHONE* Through 3/10: Thu-Sat 8 PM, Sun 3 PM, Greenhouse Theater Center, 2257 N. Lincoln, 773-404-7336, the-comrades.com, \$15-\$20.

RR Nora Helmer's back—and this
time it's personal

A Doll's House, Part 2 checks in on Ibsen's
characters 15 years later.

Director Robin Witt places 34 audience seats—two groups of 12, two groups of five—on the stage surrounding the playing area for her keenly observed production of Lucas Hnath's heady 2017 play. In essence, two juries and two galleries observe the proceedings: Nora, the proto-feminist heroine of Ibsen's 1879 scandalous classic,

returns to the household she left 15 years ago when she abandoned her husband, children, and all material comfort in the name of self-actualization, and Hnath spends 90 intellectually hypercharged minutes asking us to weigh everyone's culpability.

"Everyone" here is Torvald, Nora's banker husband, who for years treated her like a brainless bauble; Anne Marie, the nanny who raised Nora's three children after Nora vanished; and Emmy, Nora's headstrong grown daughter, who remembers nothing of her mother. There's a skeletal potboiler plot involving suspect legal maneuverings and emotional blackmail (all very Ibsen), but it's there mostly to prop up a series of two-person encounters—all of which involve Nora—through which Hnath considers myriad layers of accountability among a quartet of people, each of whose every decision seems to put the other three in great jeopardy. Along the way the playwright shows just how difficult it can be to make any definitive pronouncement about marriage, gender roles, or family responsibility.

It often feels like a rigorous theatrical exercise, despite the astonishing efforts of Witt's cast to fill the brainy dialogue with human dimension. That effort eventually pays off, and by the time Nora's done, she—and we—have been through the wringer. —**JUSTIN HAYFORD** *A DOLL'S HOUSE, PART 2* Through 3/17: Wed-Fri 7:30 PM, Sat-Sun 3 and 7:30 PM, Tue 7:30 PM; also Wed 2/27, 3/6, and 3/13, 2 PM, Steppenwolf Theatre, 1650 N. Halsted, 312-335-1650, steppenwolf.org, \$20-\$99.

RR They paved paradise
A folksinger, an ambitious young couple,
and an enigma battle existential dread in an
Amazon-like Fulfillment Center.

Four quietly desperate souls struggle to abate their modern economic dread and suffocating loneliness in Abe Kogler's 2017 tragicomic one-act. To the chagrin of his city-loving long-term partner (Toya Turner), a young middle manager (Jose Nateras) accepts a six-month trial position in an Amazon-like megawarehouse in suburban New Mexico, a stepping stone in their journey to a next chapter in Seattle. Predictably, upon uprooting and relocating their lives from New York, the couple fails to find a sense of new normalcy in a land of shuttered blinds, disillusionment, and unused sidewalks.

What differentiates Kogler's play from other suburbia-as-existential-limbo stories is a wary, perhaps misanthropic suggestion that a bohemian fidelity to youth and adventure is equally as doomed and futile a course of action as giving in to the man. When we meet Suzan (Natalie West)—a housing-insecure aging folk singer with a broken car and breaking back—she's suffering the indignity of a warehouse-mandated, stop-watch-timed walking test around a course of safety cones as part of an interview for a seasonal gig. Grasping for any sense of intimacy, she befriends a mysterious loner (Steve Schine) who is similarly haunted by bygone relationships.

Jess McLeod's taut, volatile production for A Red Orchid Theatre features some truly excellent beat-by-beat scene work by a cast adept at humanizing some incredibly flawed human beings. And for all of *Fulfillment Center's* Joni Mitchell-scored angst, the glimmers of compassion and intimacy shared between characters read as authentic and earned. —**DAN JAKES** *FULFILLMENT CENTER* Through 3/24: Thu-Fri 7:30 PM, Sat 3 and 7:30 PM, Sun 3 PM, A Red Orchid Theatre, 1531 N. Wells, 312-943-8722, aredorchidtheatre.org, \$30-\$40.



Photo: Hayim Heron

URBAN BUSH WOMEN HAIR & OTHER STORIES

February 28–March 2, 2019
7:30 p.m.

"The Urban Bush Women are committed, triple-threat performers who dance, sing, and act with a sometimes searing sense of truthfulness."

—THE NEW YORK TIMES

TICKETS

\$30 REGULAR / \$24 SENIORS / \$10 STUDENTS

dance.colum.edu

thedancecenter

Columbia
COLLEGE CHICAGO

ARTS & CULTURE

→RR Girlfight

The *Girl in the Red Corner* tries to punch her way out of life's problems.

Broken Nose Theatre presents the midwest premiere of Stephen Spotswood's drama about a young woman who confronts her demons by climbing into the steel cage of an MMA ring. The metaphor of the hero literally punching out her problems couldn't be more, er, on the nose, but in the hands of this capable cast and with just enough real-life detail, this production manages to transcend cliché and end up with an affecting, often-powerful story of perseverance.

Halo (Elise Marie Davis) turns up at a local MMA gym not knowing exactly why she's there, but needing an outlet to defuse the rage she feels after losing her job and ending her marriage. Although initially hesitant, Gina (August N. Forman) agrees to become her trainer. The pair form an unlikely bond that helps both confront the familial and societal forces keeping them from reaching their goals. Putting on boxing gloves gives Halo the power to deal with an alcoholic mother and overbearing sister; taking on a protegee helps Gina ease their sense of isolation from family and friends (due, apparently, to their gender presentation) and battle with opioid addiction.

Can a woman really punch her way out of life's problems? As Halo herself admits to her sister in their most heartfelt conversation, the ring is the one place where she feels she can actually win. That feeling, however fleeting, may be enough fuel to keep one going. Elizabeth Laidlaw directed. —DMITRY SAMAROV **GIRL IN THE RED CORNER** Through 3/2: Thu-Sat 7:30 PM, Sun 3 PM; also Mon 2/18 and Wed 2/27, 7:30 PM, Den Theatre, 1331 N. Milwaukee, 312-725-6729, brokenosetheatre.com, pay what you can.

RR Thank you for being a friend

The *Golden Girls: The Lost Episodes* takes on Valentine's Day.

Fans of *The Golden Girls*, the popular 1980s sitcom about four senior citizens—three widows and a divorcee—sharing a home in Miami, will likely enjoy this campy spoof from Hell in a Handbag Productions. Written by Handbag's artistic director, David Cerda, and directed by Jon Martinez, the show takes the original series' main strength—the perfectly balanced personalities of its four affectionately quarrelsome leads—and ups the source material's already plentiful queer-appeal. Housemates Blanche, Rose, Dorothy, and Sophia—the roles played on TV by Rue McClanahan, Betty White, Bea Arthur, and Estelle Getty, respectively—are performed here by men in drag. Michael Rashid as strong, sarcastic Dorothy; Adrian Hadlock as Dorothy's often inappropriate 83-year-old mother, Sophia; Grant Drager as sultry, oversexed southern belle Blanche; and especially Ed Jones as sugary, naive Rose from Saint Olaf, Minnesota, deftly re-create the sharply timed rhythms of the insult-packed banter among the “girls.” Script writer Cerda—who also plays Dorothy in late-night performances—hammers home the sexual subtext of the jokes in this ribald, salty entertainment.

In the first segment, the women place risque personals ads in their local supermarket's in-house shopper newspaper, resulting in Rose apparently hooking up with a lesbian girlfriend; meanwhile, masculine Dorothy inadvertently introduces the concept of non-



binary pronouns to the patrons of a feminist café. In the second half, set at the Miami Senior Center's Sadie Hawkins dance, Dorothy nearly gets engaged to an ex-con suspected of murdering his wife, while inebriated Sophia faces off with her archrival Sylvia, played deliciously by Danne W. Taylor.

“Commercial breaks” in the form of an audience-participation quiz game led by cabaret comic Maureen SanDiego add to the fun, as does the inevitable sing-along rendition of *The Golden Girls* theme song, “Thank You for Being a Friend.” —ALBERT WILLIAMS **THE GOLDEN GIRLS: THE LOST EPISODES—THE VALENTINE EDITION** Through 3/10: Thu-Sat 8 PM, Sun 3 PM; also Sat 2/23, 3/2, and 3/9, 10:30 PM, Stage 773, 1225 W. Belmont, 773-327-5252, handbagproductions.org, \$27, \$21 seniors and students.

RR Sucker punch

Spoiler alert: Nothing in *On Clover Road* is what it seems.

The best comics are deadpan. They don't telegraph that they are going to be funny, they just are. In the same way, the best thrillers don't let us in too early on the fact that we're watching a thriller. Steven Dietz's 2015 play about a mother trying to steal her daughter away from a cult begins with a rather flat, naturalistic conversation between a woman and a man who we slowly realize must be a cult deprogrammer. The audience is lulled into thinking we're going to be watching a dramatic exploration of family dysfunction ending in some variation of a mother-and-child reunion. Instead, Dietz sucker punches us, then sucker punches us again and again until by the end of the evening we're positively punch drunk—and utterly thrilled. To be more specific would spoil the ride.

Dietz does not deserve all the credit. Thanks to director Halena Kays and her team of theater professionals at American Blues Theater, both on- and backstage, the pace of this production is pretty close to perfect. Every turn in the plot comes at just the moment we think we—finally—know who is who and what is happening. And each performance is riveting without being overwrought. Gwendolyn Whiteside is compelling as the grieving mother, yearning to set her daughter free. And Philip Earl Johnson is terrific and terrifying as a strong-willed, utterly unscrupulous, perhaps-savior turned villain we will, by the end of the evening, love and hate with equal fury. —JACK HELBIG **ON CLOVER ROAD** Through 3/16: Thu-Fri 7:30 PM, Sat 3 and 7:30 PM, Sun 2:30 PM; also Mon 2/18, 7:30 PM and Wed 3/13, 2:30 and 7:30 PM; no performance Sat 2/23, 3 PM, Stage 773, 1225 W. Belmont, 773-654-3103, americanbluestheater.com, \$29-\$39.

FILM

MOVIES

Democracy and disobedience

Astra Taylor on wealth, power, and the American dream

By SUJAY KUMAR

In *What Is Democracy?* Astra Taylor, a Canadian filmmaker, writer, and organizer, poses that question to Greek scholars, Guatemalan immigrants in North Carolina, Syrian refugees, a Miami barber who's a convicted felon, and many others. In one scene, black middle-schoolers discuss how their voices are often ignored by teachers. “What you say to us all the time is, ‘Go to college so you can do what you love,’ but *you* don't even love what you do,” says one student, to the applause of her classmates. *What Is Democracy?* is a fluid visual essay, an investigation stitched together with quotes from Plato's *Republic*. The film, in violation of one of the most common tropes of filmmaking, is actually interested in listening to what its subjects have to say.

Taylor, who also tours occasionally with husband Jeff Mangum's band Neutral Milk Hotel and wrote 2017's must-read *The People's Platform* (from Metropolitan Books), is a co-founder of the Debt Collective, an organization that provides a digital platform to dispute debt and turns individual indebtedness into collective power (and action, like a successful debt strike against Corinthian Colleges, a now-defunct group of for-profit schools). She's hosting an “assembly of the indebted” at Hull House on February 15.

This interview has been edited and condensed.

Instead of showing textbook examples of democracy like voting and the White House, you choose to film black and brown faces who define democracy as the pursuit of justice and the American dream. Why?

When people think about democracy, they think typically of government and of elections. They think of the rule of law. They think it's the protection of minority rights as a sort of principle, individual liberties. But there has to



Astra Taylor COURTESY ZEITGEIST FILMS

be an economic component, right? You can't separate politics from economics.

The American dream, which was stronger in an earlier cut, is this pathological way that Americans have talked around the issue of class. It's such an ideological phrase because it's this idea of freedom, pulling yourself up by your bootstraps, meritocracy, striving, the pursuit of happiness from the declaration of independence—but it was always founded on exclusion, founded on the dispossession of indigenous people and slavery, and a very selective relationship to immigration. Implicit in the film is the fact that there's a critique of the American dream, but then there's also something related to it, which is that everybody has the right to not just exist but to thrive.

Americans are disillusioned, for very good reason. Why did you bother making this film?

You can't just wag your finger at people, because that doesn't acknowledge the fact that people are cynical because the structure is actually really rotten. It is really corrupt. You have to hear people, you have to speak to people's discontent. You can't just smugly tell them that they should engage in the most baseline aspect of democracy, which is voting. And our voting system is so fucking unfair. The film is one thing, but as an activist, what we have to do is tap into that discontent and orient it in a constructive democratic direction and be strategic about how we then

engage in what's going to be a pretty brutal power struggle. Because the billionaires are going to write their little books like Howard Schultz. But when push comes to shove, they will try to kill us!

Schultz referred to billionaires as “people of means.”

Somebody tweeted that at me. He really wanted a euphemism? Wait till he hears the word “capitalist.”

In the film you go to a Trump rally in Raleigh. How do we view the MAGA movement through the prism of democracy?

I did need to show this idea of popular sovereignty, but if it's disconnected from other types of guardrails then it can be the tyranny of the majority even if they're not really a majority. It's more like the tyranny of a nostalgic retrograde minority. What struck me the most at those events (aside from genuine misogyny and racism) was some of the messaging on the big screens on the jumbotron. And it was all this anti-hedge fund, antibanker messaging. We cannot cede discontent to this pseudopopulist plutocrat-serving divide-and-conquer bullshit. The solution can't be the sort of platonic idea that the masses are so moronic that we have to disempower them. It has to be “let's engage in political education and actually try to improve people's lives so we can pull some people to our side and marginalize those where there's no hope.” But it is democracy. Democracy is always going to be unstable, it's always going to undermine its own legitimacy.

Part of the message of the film is that, all the way back, Plato said the problem is the divide between the rich and the poor. Then when Madison and Hamilton were writing their Federalist Papers, they were like, “oh, democracies are unstable, but what we should



What Is Democracy? © COURTESY ZEITGEIST FILMS

do instead is just, you know, make a republic so that the natural aristocracy can shine.” The thing that we have never tried is actually just sharing the wealth. Let's finally create conditions of relative economic egalitarianism and see how unstable things are.

How do we break the stranglehold tech companies—monopolies that still brand themselves as democracies—have on our lives?

There's just a problem with the business model. The current pathologies of democracy, whether it's electoral or technological, derive from the incentives that are driving it. There has to be an economic fix. There has to be a breaking up of tech monopolies. There has to be a de-commodifying of things. It's not about privacy. It's about the status of this private data as the sort of raw material for an extractive form of capitalism. A lot of our leverage over these tech companies is actually more as citizens than consumers. But because we are not the main consumers, because we're not really paying for the services—the advertisers are—we have almost no power of the purse. No ability to boycott. We have to think about them politically. So that's why it's ultimately more of a democracy problem than a technological problem.

I want to ask about your camera and how it lingers on faces and watches as they shift from arguing to smiling, and then crying.

I didn't want the camerawork to reinforce the idea that this is an elite inquiry. I specifically make films that are philosophical and people do not feel invited into intellectual conversations. I wanted the camerawork to say, “Hey, you're here with me. I might be an intellectual, but actually what an intellectual is is someone who wants to know more, who is curious, who's always learning.” I want to put asking questions and the desire to learn back at the heart of what it means to be an intellectual. I wanted to have respect for the people on screen and also a love for them. Because I do think we have to have a kind of affection for other human beings if we're going to work this out. 📺

🐦 @Sujay721



What Is Democracy?
© COURTESY
ZEITGEIST FILMS

MUSIC BOX THEATRE
www.musicboxtheatre.com

★★★★★
“A MASTERPIECE.”
KEVIN MAHER, THE TIMES

“THRILLINGLY SEDUCTIVE!”
NICK JAMES, SIGHT & SOUND

COLD WAR
JOANNA KULIG
TOMASZ KOT
LOVE HAS NO BORDERS.

Fri, Sat, Mon-Thu: 2:00, 7:00, 9:00
Sunday: 2:00pm, 4:15pm

2 ACADEMY AWARD® NOMINATIONS
BEST FOREIGN LANGUAGE FILM
BEST CINEMATOGRAPHY
CALEB DESCHANEL, ASC

NEVER LOOK AWAY
INSPIRED BY TRUE EVENTS

Fri-Mon, Wed, Thu: 2:15, 7:30
Tuesday: 2:15pm

CAT VIDEO FEST 2019

Saturday & Sunday at Noon
Tuesday, February 19 at 7pm

3733 N. SOUTHPORT AVE. CHICAGO, IL 60613
(773) 871-6607 online at www.musicboxtheatre.com

GENE SISKEL FILM CENTER
Chicago's Premier Movie Theater

a public program of the
SAIC School of the Art Institute of Chicago

164 North State Street
\$11 GENERAL | \$7 STUDENTS | \$6 MEMBERS
MOVIE HOTLINE: 312.846.2800

RUBEN BLADES IS NOT MY NAME
FEB 15 - 21
Fri 2/15 @ 2 pm & 6 pm;
Sat 2/16 @ 4:45 & 8:15 pm;
Sun 2/17 @ 3:45 pm;
Mon 2/18 @ 6 & 7:45 pm;
Wed 2/20 @ 6 pm;
Thu 2/21 @ 8:15 pm

WHAT IS DEMOCRACY?
FEB 15 - 21
Fri 2/15 @ 7:45 pm;
Sat 2/16 @ 3 pm;
Sun 2/17 @ 5:30 pm;
Mon 2/18 @ 7:45 pm;
Tue 2/19 @ 6 pm;
Wed 2/20 @ 7:45 pm;
Thu 2/21 @ 6 pm
Director Astra Taylor
in person Fri.-Sat.!

FEB 1 - 21 • The Final Week of Jean-Luc Godard's **THE IMAGE BOOK**

BUY TICKETS NOW at www.siskelfilmcenter.org



Never Look Away

MOVIES

Truth and beauty

Never Look Away makes a German painter's life a little too pretty.

By **ANDREA GRONVALL**

For years now, one of the great mysteries in covering the film beat has been why so many viewers feel that an opening title “based on a true story” (or “inspired by real events”) somehow validates a movie, makes it worth the increasingly expensive price of admission, and/or distinguishes it from mere “fiction” (even if the work in question is an openly imaginary take on actual events or personages). Maybe a sizable segment of our population trusts creative vision only when it serves pragmatic goals, preferring “just the facts” (however “facts” are defined) to anything that even suggests art, as if art were the same thing as artifice, or, God forbid, requires a little heavy lifting. Regardless, *Never Look Away*, the latest drama by German writer-director Florian Henckel von Donnersmarck (*The Lives of Others*), will be a challenge for viewers who prefer i's dotted and t's crossed, because it is, and yet isn't, about one of the world's foremost enigmatic living painters, Gerhard Richter.

Richter was born in 1932 in Dresden, survived World War II while other members of his family perished, and then spent his early years as a painter in the German Democratic Republic, defecting in 1961 with his wife to West Ger-

many shortly before the Berlin Wall went up. In *Never Look Away*—its original German title, *Werk Ohne Autor*, translates as *Work Without Author*—Tom Schilling, who at certain camera angles resembles the youthful Richter, stars as fledgling postwar artist Kurt Barnert. As a quiet, observant six-year-old growing up near Dresden in 1937, he adores his aunt, Elisabeth (Saskia Rosendahl of *Lore*), a dazzling but mentally unstable pianist who teaches him that “everything true is beautiful.” When she is rounded up by the Nazis to be sterilized and euthanized under Hitler's new eugenics laws, she urges Kurt to “never look away,” to face reality, an entreaty he only half follows, peering through his fingers to obscure the image of her disappearing into an ambulance. In the movie, Elisabeth is later gassed; in real life, Richter's aunt Marianne starved to death in a psychiatric facility in 1945.

After the war ends, the 20-year-old Kurt returns to Dresden (as did Richter), then part of the GDR, to study art. On campus he meets and falls in love with Ellie (Paula Beer of *Frantz*); her father, Carl (Sebastian Koch, *Black Book*, *Bridge of Spies*), is a respected obstetrician and gynecologist who opposes their match. To earn a living Kurt paints propaganda murals

as Richter did, conforming to the monotonous social realist style favored by the GDR and Carl, who pays Kurt to do his portrait.

It's at this juncture that *Never Look Away* flirts with the lurid. Carl is living a lie, hiding his wartime role as the Nazi SS officer who sent hundreds of German women deemed unfit for reproduction to certain death, including Elisabeth. He disapproves of Kurt because he believes the artist's DNA is contaminated by the same genetic factors as Elisabeth's—although there are hints that Carl's preoccupation with Ellie's sex life goes deeper than his commitment to Aryan purity. In an article last month in the *New Yorker*, Richter, who made himself available while von Donnersmarck was conducting research, disavowed both the film and the director for the more sensationalist elements of the movie's trailer. The artist has been very precise about documenting his legacy in his three-volume catalogue raisonné, beginning with works dating back to 1962, the year in which the film's story line ends, so one can imagine why any plot development about Ellie that Richter's first wife could perceive as spurious would be a sticking point.

If only von Donnersmarck had been more interested in depicting the growth of an artist as an intellectual. Richter, in *Gerhard Richter: The Daily Practice of Painting—Writings and Interviews, 1962-1993*, is quoted thus:

“Strange though this may sound, not knowing where one is going—being lost, being a loser—reveals the greatest possible faith and optimism, as against collective security and collective significance. To believe, one must have lost God; to paint, one must have lost art.”

Understandably, there's a commercial imperative behind concocting a triangle between Ellie, Kurt, and Carl: it's so much easier to make a showdown with an evil father-in-law cinematic than it is to enliven a scene where a frustrated young painter stares at a blank canvas while he tries to figure out what his work should be. (Although filmmaker Corinna Belz made Richter's creative process engrossing in her 2011 documentary *Gerhard Richter Paint-*

ing, even when he was stuck; of course, he was in his late 70s by then, globally acclaimed and a far cry from a struggling young artist, and well on his way to his current net worth, conservatively estimated at \$40 million.)

Never Look Away becomes livelier after Kurt and Ellie escape to West Berlin and settle in culturally bustling Düsseldorf. Hoping to break his creative stagnation, Kurt enrolls in the city's Kunstakademie, where he befriends other young artists searching for the next new thing. In sequences that have energy, economy, and wit, von Donnersmarck sketches the exhilarating ferment of the early 1960s, showing us bits of performance art and happenings, abstract expressionist forms like action painting (Kurt briefly tries to emulate Jackson Pollock) and kinetic nail sculptures, and alludes to the Fluxus movement by introducing a professor named van Verten (Oliver Masucci), dressed much like the seminal artist Joseph Beuys, who taught at the Düsseldorf academy at that time. Those touches, along with a considerable amount of nudity by Schilling, Beer, and Rosendahl, add to the movie's eye candy—which is why it's a letdown when the director uses Kurt's breakthrough to photorealist painting as a means to indict Carl and tidy up a plot point. There just is so much else going on.

Like many a German film about Nazism, Stalinism, and the postwar “economic miracle” funded by the Marshall Plan, *Never Look Away* can be read as yet another step in contemporary Germans' coming to terms with their nation's role in the cataclysmic tragedies and events of the 20th century. Koch, whose career spiked when he appeared in the cold war thriller *The Lives of Others*, has stated that that film was embraced everywhere but Germany itself. This time around, von Donnersmarck is striving to deliver an epic that's palatable to wider audiences. But in cosmetizing the painter's life, making this more of a love story crossed with wartime intrigue, he has overshot his target. With a little more truth, *Never Look Away* could have been really beautiful. **A**

EVERYBODY KNOWS ★★

Directed by Asghar Farhadi. R, 132 min. In subtitled Spanish and Catalan. Landmark's Century Cinema, 2828 N. Clark, 773-248-7759, landmarktheatres.com.

FILM



Everybody Knows

MOVIES

Lost in translation

In *Everybody Knows*, Iranian director Asghar Farhadi attempts to make a Spanish movie.

By **BEN SACHS**

The great Indian director Satyajit Ray once remarked that, in making movies for the entire world, his responsibility was to look at the particulars of his society and find the universal. This sounds like a good formula for storytellers who aspire to international viewership, but it would seem to break down whenever they work outside their native countries. Can a director truly understand the particulars of a society he or she doesn't know intimately? If not, can his or her finely honed sense of the universal make up for this lack of understanding? Some filmmakers working abroad have used their outsider status to their advantage, producing work that speaks to feelings of alienation that people experience everywhere. The films Michelangelo Antonioni made outside of Italy (*Blow-Up*, *Zabriskie Point*, *The Passenger*) exemplify this; so too do the ones that Hou Hsiao-hsien has directed outside of Taiwan (*Café Lumière*, *Flight of the Red Balloon*).

Perhaps the most internationally recognized Iranian filmmaker presently working,

Asghar Farhadi has now made two movies in countries other than Iran, *The Past* (2013) and *Everybody Knows* (2018). The first of these was shot in France but focused on an Iranian character; the protagonist, somewhat alienated from French customs despite being married to a Frenchwoman, poignantly reflected Farhadi's own emotional distance from the setting. The more recent film, shot in Spain, contains no Iranian characters—or, for that matter, any character who might be perceived as an outsider. Farhadi has decided to look at people who could conceivably exist anywhere, and unfortunately this ends up working to the movie's detriment. The film's observations don't feel universal, but simply generic.

Everybody Knows hinges on a few big plot twists, and while they keep the narrative compelling, they detract from the film as a whole: the turns feel plausible, yet they also exude a certain show-offy quality that take one out of the story. Moreover, the film is so dependent on its surprises that it seems to be treading water whenever it isn't building up to a twist or watching the characters reel from one. The

first half hour is practically a slog, as Farhadi lingers on scene after scene that does little besides relay exposition.

Laura (Penélope Cruz) is a middle-aged woman from a small town outside Madrid who's lived in Buenos Aires for some time with her husband (Ricardo Darín), young son, and teenage daughter. At the start of the film, Laura returns with her family to her birthplace to attend a wedding. Farhadi leisurely introduces the nuclear family along with Laura's sisters and parents, inviting viewers to bask in the lovely small-town setting and the interactions of the happy family. The writer-director also introduces another character, Paco (Javier Bardem), a vineyard owner who once worked for Laura's parents, though he waits for a while to reveal Paco's connection to the other characters.

Before the wedding, Laura's daughter, Irene, gets to know a local boy who's about her age. They ride around on a motorcycle (nearly colliding with Paco and his wife at one point) and have the sort of vaguely reckless good time one might find in movies about young people from all over the world. While the wedding takes place in a local church, the boy takes Irene to the church's bell tower; on the wall she notices an inscription made by her mother and Paco when they were teenagers. Apparently the two were lovers when they were young. "Everybody knows about it," the boy asserts, but it comes as news to Irene. The revelation of Laura's past, as seen through her daughter's eyes, is one of the movie's stronger moments, tapping into a universal coming-of-age experience wherein one realizes his or her parents were once reckless youths like oneself. Yet Farhadi refuses to let the moment stand in on its own—rather, he makes it portend a bigger revelation to follow. (The remainder of this review will address some of the plot twists of *Everybody Knows*, so readers who want to be surprised by the film may want to check out here.)

During the wedding party that night, Irene gets kidnapped when she's left alone in her bedroom. Farhadi leaves the abduction offscreen, keeping the identity of the kidnappers a secret. In fact, Irene's abduction becomes known only when the family receives a text message from the kidnappers demanding a ransom and threatening to kill Irene if her parents contact the police. The film's

shift from benign family drama to thriller is the most successful of its turns, signaling a marked change in tone. Still, given how little the exposition weighs on the rest of the film, one wonders whether Farhadi couldn't have gotten to the kidnapping sooner—it's as though he wanted to lull his viewers into comfort for no other reason than to pull the rug out from under them. Regardless, *Everybody Knows* picks up speed as Laura and her family fret over how to handle the situation and the story settles into a familiar abduction narrative.

Farhadi ameliorates the sense of familiarity by bringing in more surprises. The first of these is that Laura's husband isn't the successful businessman that others presume him to be; the truth is that he's been out of work for two years and lacks the money to pay the ransom. The second is that Paco is really Irene's father, having sired her before Laura moved away. This would explain why Paco (who hasn't had any children with the woman he married) jumps in to help Laura and her family manage the crisis of the girl's abduction. He feels a sense of responsibility for Irene and cares personally for the girl's safety. Farhadi also raises the possibility that Paco still longs for Laura and that he acts as he does out of devotion to her. Yet since the filmmaker reveals relatively little about Paco and Laura's past relationship, their present-day moral dilemma feels theoretical at best.

Even worse, Farhadi fails to elicit interesting performances out of anyone in his cast—the biggest inadvertent surprise of *Everybody Knows* may be how little chemistry he generates from real-life spouses Bardem and Cruz. You can't really fault the actors for this failing, as they're playing dramatic conceits rather than fully fledged characters; they just don't have enough to work with. The cast achieves some interesting moments when Farhadi explores the dynamics of Laura's family as they prepare for the wedding and respond to the kidnappers' threats, perhaps because the family dynamics are more tangible than the moral drama that surrounds them. In any case, these scenes keep *Everybody Knows* grounded and attention-grabbing; without them, the film would feel so indistinct as to be immaterial. **F**

@1bsachs

FILM

NOW PLAYING

Audition

A spoiler warning is necessary: a drastic change in tone occurs partway through this methodically deceptive drama. And though I hate to ruin the complex experience of following a rather calm story about a lonely widower as it becomes something else, I feel obliged to point out that the hard-core gore and soft-core surrealism of this baroque morality play may not support any theme, least of all the one spelled out in a vengeful character's dialogue. Takashi Miike directed a screenplay by Daisuke Tengan; with Ryo Ishibashi and Eihi Shiina. In Japanese with subtitles. —**LISA ALSPECTOR** **1985** *115 min. Fri 2/15-Sat 2/16, 11 PM. Music Box*

Cold Pursuit

Director Hans Petter Moland remakes his Norwegian film *In Order of Disappearance* (2014), transferring the action to Colorado but retaining a sense of nihilistic ugliness familiar from numerous Scandinavian thrillers. A bored-looking Liam Neeson stars as a snowplow driver whose grown son gets murdered by members of a powerful drug ring. The driver predictably takes revenge, tracking down and killing several of the culprits, but the surviving criminals suspect that members of another drug ring committed the crimes, and a bloody turf war ensues. Moland attempts to play this for black comedy, indulging in lots of Tarantinoesque mannerisms along the way (all the criminals have silly nicknames and pontificate a lot), but the director seems to take greater delight in laboriously killing off his characters than he does in delivering jokes. The film contains a good deal of racist invective, and Moland unwisely tries to play this for laughs too. With Laura Dern and Tom Bateman. —**BEN SACHS** **R**, *118 min. AMC Dine-in Block 37, Ford City*

RR The Color of Pomegranates

The late Sergei Paradjanov's greatest film, a mystical and historical mosaic about the life, work, and inner world of the 18th-century Armenian poet Sayat Nova, was previously available only in the ethnically "dry-cleaned" Russian version—recut and somewhat reorganized by Sergei Yutkevich, with chapter headings added to clarify the content for Russian viewers. This superior 1969 version of the film, found in an Armenian studio in the early 90s, shouldn't be regarded as definitive (some of the material from the Yutkevich cut is missing), but it's certainly the finest we have and may ever have: some shots and sequences are new, some are positioned differently, and, of particular advantage to Western viewers, much more of the poetry is subtitled. (Oddly enough, it's hard to tell why the "new" shots were censored.) In both versions the striking use of tableau-like frames recalls the shallow space of movies made roughly a century ago, while the gorgeous uses of color and the wild poetic conceits seem to derive from some utopian cinema of the future, at once "difficult" and immediate, cryptic and ravishing. This is essential viewing. —**JONATHAN ROSENBAUM** **1985** *79 min. Sun 2/17, 7 PM. Univ. of Chicago Doc Films*

RR 8 Women

A factory owner is found dead, and the finger of guilt passes from one occupant of his glamorous home to another: his coolly fashionable wife (Catherine Deneuve), his willful daughters (Virginie Ledoyen and Ludivine Sagnier), his morally loose sister (Fanny Ardant), his miserly mother-in-law (Danielle Darrieux), his neurotic sister-in-law (Isabelle Huppert), and the home's two domestics (Firmine Richard and Emmanuelle Béart). François Ozon directed this slaphappy musical



I Want to Dance

melodrama, drawing on Douglas Sirk for his dramatic mise-en-scene and Vincente Minnelli for his saturated color schemes and iconic handling of the stars. The scandalous secrets come tumbling out in such profusion that the women's issues are buried, and by the end the mystery has begun to crumple of its own weight. But the French screen royalty assembled by Ozon and the film's sheer exuberance in its own artifice make this a delight from beginning to end. In French with subtitles. —**J.R. JONES** **2002** **R**, *111 min. 35mm. Wed 2/20, 7 and 9:30 PM. Univ. of Chicago Doc Films*

The Favourite

Anyone—woman or man—who weds for money, position, or power is highly mercenary. And that's what makes the obsidian-black comedy *The Favourite* so bracing: two alluring, clever, resourceful, and ruthless "ladies" of the early 18th-century British royal household, Sarah Churchill, Duchess of Marlborough, Keeper of the Privy Purse (Rachel Weisz), and her declassée cousin, Abigail Hill (Emma Stone), are so locked in competition for the favors of Queen Anne (Olivia Colman) that her bedchamber becomes a key battlefield. "Intriguing" doesn't begin to describe them, and "likable" rarely does. —**ANDREA GRONVALL** **2018** **R**, *120 min. Sat 2/16, 7 and 9:30 PM; and Sun 2/17, 4 PM. Century 12 and CineArts 6, City North 14, Univ. of Chicago Doc Films*

Female Perversions

An adventurous and sometimes sexy (if only fitfully successful) 1996 adaptation of Louise Kaplan's celebrated nonfiction book, directed by Susan Streitfeld from a script she wrote with Julie Hebert. Streitfeld focuses on a successful single prosecutor (British actress Tilda Swinton, displaying an impeccable American accent) as she waits to discover whether she's been appointed as a judge, her kleptomaniac-scholar sister (Amy Madigan), the prosecutor's boyfriend, a lesbian psychotherapist she has a fling with, and other people in her orbit. Oscillating between everyday events in her life and her dreams and fantasies, the film is much more successful with the former than with the latter, which often get heavy-handed and obscure. But the freshness of Streitfeld's approach toward gender anxiety and social conditioning fascinates even when the overall clarity diminishes. Not for everyone, but those who like it will probably like it a lot. With Karen Sillas, Clancy Brown, Frances Fisher, Laila Robins, Paulina Porizkova, and Dale Shuger. —**JONATHAN ROSENBAUM** **1985** **R**, *114 min. 35mm. Tue 2/19, 7 PM. Univ. of Chicago Doc Films*

The G Force

Strong women propel Pamela Sherrod Anderson's documentary, about seniors who step up as primary caregivers for their grandchildren after their children fall prey

to mental illness, addiction, domestic violence, incarceration, or sudden death. Ellen Robinson of Chatham rears her teenage grandson, Patrick, with the help of Chicago police officer Denny Perdue, who has steered the boy into swimming and boxing. Georgeanne Fischetti of Lincoln Park took charge of her granddaughter Martha during the girl's infancy, became her guardian a year later, and eventually adopted her at the child's request. This warm, uplifting documentary also introduces the Second Chance Grandparents Writing Group, which offers a creative outlet to stressed caregivers. —**ANDREA GRONVALL** **2018** *58 min. Anderson attends the screening. Sun 2/17, 3 PM. Chicago Filmmakers*

RR Happy Death Day 2U

One of the only horror films I'd describe as cute, the 2017 Blumhouse hit *Happy Death Day* was a slight but engaging riff on *Groundhog Day*, following a college student doomed to relive the day of her murder until she figures out the identity of her masked killer. This superior sequel gives up on being a horror film early on and transforms into a wild sci-fi fantasy with imaginative twists involving parallel universes and characters with multiple identities. Director Christopher Landon (who also scripted this one) maintains the same charming tone he established in the first film—we're not meant to take the story too seriously, even though we're meant to view most of the characters with affection—and he accomplishes some nifty tracking shots as well. Like its predecessor, the movie has a broad sentimental streak, but the sentiment feels more thoughtful and heartfelt this time around. —**BEN SACHS** **PG-13**, *100 min. AMC Dine-in Block 37, ArcLight, Century 12 and CineArts 6, Chatham 14, City North 14, Ford City, 600 N. Michigan*

RR I Want to Dance

A 60-year-old Tehran author suffering from writer's block receives a CD of songs from a mysterious street vendor; after he listens to it, he becomes magically possessed by the urge to dance everywhere he goes. This 2015 feature, directed by Bahman Farmanara (*Smell of Camphor*, *Fragrance of Jasmine*) from a script by Omid Sohrabi, might seem to some Western eyes like a genial comedy about finding happiness. It's really a pointed critique of Iranian society. Since it's illegal to dance in public in Iran, the author's strange behavior doesn't make others regard him as a kook, but rather a full-blown dissident. The central joke is that one can be perceived as dangerous in Iran without even trying to be, and it's to the filmmakers' credit that the joke never grows stale. Not surprisingly, the Iranian government didn't find this very funny; the film was banned there for three years. In Farsi with subtitles. —**BEN SACHS** **99 min. Sat 2/16, 8 PM, and Sun 2/17, 5 PM. Gene Siskel Film Center**

Get showtimes at chicagoreader.com/movies.

Isn't It Romantic

In this call-out of romantic comedies that traffics in the genre's clichés, a cynical architect (Rebel Wilson) bonks her head and wakes up in an unrealistic rom-com version of her life. Grimy New York suddenly teems with flowers and cupcake shops, her cramped apartment transforms into a luxe suite, and hunky men fall over themselves to woo her, including an Australian billionaire (Liam Hemsworth) with a fondness for the word "beguiling." Though the movie's tropes have been written about or spoofed before in funnier films like *They Came Together*, this breezy take from cowriters Erin Cardillo, Dana Fox, and Katie Silberman—among them, credits include *How to Be Single* and *Set It Up*—has heart and a clever resolution. Adam Devine as the protagonist's best friend, Priyanka Chopra as her romantic rival, and Betty Gilpin as her assistant round out a strong supporting cast. —**LEAH PICKETT** **PG-13**, *88 min. AMC Dine-in Block 37, ArcLight, Century 12 and CineArts 6, Chatham 14, City North 14, Ford City*

RR The Lady From Shanghai

The weirdest great movie ever made (1948), which is somehow always summed up for me by the image of Glenn Anders cackling "Target practice! Target practice!" with unbalanced, malignant glee. Orson Welles directs and stars as an innocent Irish sailor who's drafted into a bizarre plot involving crippled criminal lawyer Everett Sloane and his icily seductive wife Rita Hayworth. Hayworth tells Welles he "knows nothing about wickedness" and proceeds to teach him, though he's an imperfect student. The film moves between *Candide*-like farce and a deeply disturbing apprehension of a world in grotesque, irreversible decay—it's the only true film noir comedy. The script, adapted from a novel by Sherwood King, is credited solely to Welles, but it's the work of many hands, including Welles, William Castle, Charles Lederer, and Fletcher Markle. —**DAVE KEHR** **1985** *87 min. Former Reader film critic Jonathan Rosenbaum lectures at the Tuesday screening. Fri 2/15, 1:55 and 6 PM; and Tue 2/19, 6 PM. Gene Siskel Film Center*

RR Mutual Appreciation

YouTube has realized the indie-film ethic of ordinary people generating their own cinema, but the result seems to be a library of solipsism, self-regard, and second-rate showbiz. That makes a genuine indie talent like Andrew Bujalski (*Funny Ha Ha*) even more notable; his low-budget tales of confused college grads have all the immediacy of a bedroom webcast, but they're also drily funny and shrewdly observant of personal and social behavior. Shot in black-and-white 16-millimeter, this second feature (2005) centers on a shaggy musician (Justin Rice) who arrives in New York, meets up with an old friend (Bujalski), and begins drifting into a love triangle with the friend's sweetheart (Rachel Clift). With characteristic shyness, Bujalski backs away from any dramatic fireworks, but he's become increasingly adept at rendering ambivalent and uncomfortable situations—most memorably a party where the hero arrives late and falls into the clutches of three young women determined to get him into drag. —**J.R. JONES** **2006** *110 min. At Facets Cinémathèque. Visit facets.org for showtimes.*

Rabbit à la Berlin/Wir Bleiben Hier

Polish documentarian Bartek Konopka's wryly funny *Rabbit à la Berlin* (2009) unfolds from the perspective of the rabbits that lived in the no-man's-land between

East and West; for them the wall is no symbol of bitter division but a paradise of quiet and “green, succulent grass.” Dirk Otto’s 1990 German documentary *Wir Bleiben Hier* is about Vietnamese immigrants in East Germany after the fall of the Berlin Wall. In German with subtitles. —**BEN SACHS** 82 min. Fri 2/15, 7 PM. *Northwestern University Block Museum of Art*

RR Shadows of Forgotten Ancestors

Adapted from a novel by Ukrainian writer M. Kotsyubynsky, Sergei Paradjanov’s extraordinary merging of myth, history, poetry, ethnography, dance, and ritual (1964) remains one of the supreme works of the Soviet sound cinema, and even subsequent Paradjanov features have failed to dim its intoxicating splendors. Set in the harsh and beautiful Carpathian Mountains, the movie tells the story of a doomed love between a couple belonging to feuding families, Ivan and Marichka, and of Ivan’s life and marriage after Marichka’s death. The plot is affecting, but it serves Paradjanov mainly as an armature to support the exhilarating rush of his lyrical camera movements (executed by master cinematographer Yuri Illyenko), his innovative use of nature and interiors, his deft juggling of folklore and fancy in relation to pagan and Christian rituals, and his astonishing handling of color and music. A film worthy of Dovzhenko, whose poetic vision of Ukrainian life is frequently alluded to. In Ukrainian with subtitles. —**JONATHAN ROSENBAUM** 2007 97 min. 35mm. Mon 2/18, 7 PM. *Univ. of Chicago Doc Films*

Sudden Fear

Gargoyle thriller from 1952, with Joan Crawford (in her high garish period) as an heiress who discovers her husband (Jack Palance, the perfect iconic match) is planning to kill her. The film was a product of RKO desperation and didn’t do especially well on first release; its anomalous success as a revival (in 1987, in 35-millimeter restoration) seemed largely a matter of fidelity to archetype (as a clear-lined suspenser) and kitschy iconographic tastes, though probably Charles Lang’s glossily noirish cinematography had something to do with it too. With Gloria Grahame, Bruce Bennett, and Mike Connors; David Miller directed. —**PAT GRAHAM** 1987 110 min. Fri 2/15, 7 and 9:30 PM; and Sun 2/17, 1:30 PM. *Univ. of Chicago Doc Films*

Swimming Pool

As a big fan of *Under the Sand* (2001), the previous collaboration between Charlotte Rampling and writer-director François Ozon, I was prepared to follow them pretty far into the ambiguities and nuances of this tale (2003), about a celebrated British mystery novelist (Rampling) who arrives at her publisher’s country house in the south of France to work on a book but finds her space invaded by his promiscuous daughter (Ludivine Sagnier of Ozon’s *8 Women* and *Water Drops on Burning Rocks*). Unfortunately, after the well-honed psychological melodrama of its first half, this wanders off into the metaphysical territory of Ingmar Bergman’s *Persona* (a much better film). In English and subtitled French. —**JONATHAN ROSENBAUM** 2003 102 min. 35mm. Thu 2/21, 9:30 PM. *Univ. of Chicago Doc Films*

RR To Dust

His searing lead performance in *Son of Saul* (2015) established Géza Röhrig overnight as a prodigiously gifted dramatic actor, but who knew he could also be funny? In this screwball comedy about death and mourning, he’s by turns hapless, endearing, and more

than a little nuts as an upstate New York Hasidic cantor plagued by nightmares about his recently deceased wife’s corpse decaying in her grave. Determined to learn how quickly her dust will return to dust, he badgers a pot-smoking, burned-out community college science teacher (Matthew Broderick, master of the double take) for some hard data as to when her *ruach* (soul) is likely to return to God. Some cockamamie, quasi-scientific, and definitely not kosher experiments ensue; meanwhile, enthralled by a pilfered tape of the 1937 Yiddish classic *The Dybbuk*, the cantor’s two impressionable young sons (Leo Heller, Sammy Voit) decide dad needs an exorcism. Writer-director Shawn Snyder makes a strikingly original and winsome feature debut. —**ANDREA GRONVALL** R, 105 min. *Landmark Renaissance Place, Westfield Old Orchard*

RR What Is Democracy?

For those itching to take a political philosophy class or wishing they’d paid more attention in college, this documentary is a potent introductory course. Canadian-American filmmaker Astra Taylor (*Examined Life*) traces the idea of democracy back to its roots in ancient Greece and Plato’s *Republic*, visiting the philosopher’s strongholds in Athens and deftly weaving Greece’s ongoing debt crisis into her scrutiny of a corruptible system. Taylor speaks with public figures, scholars, and a wide range of citizens in several countries about their views of democracy and its fault lines, eliciting passionate commentary from all parties. Though her subject would be difficult to unknot even as a docuseries, what Taylor achieves with her feature is commendable. She presents an inclusive and necessary debate, asking whether democracy today really is of, by, and for the people, and if it ever was. —**LEAH PICKETT** 107 min. *Taylor attends the Friday and Saturday screenings. Fri 2/15, 7:45 PM; Sat 2/16, 3 PM; Sun 2/17, 5:30 PM; Mon 2/18, 7:45 PM; Tue 2/19, 6 PM; Wed 2/20, 7:45 PM; and Thu 2/21, 6 PM. Gene Siskel Film Center*

RR Wings of Desire

Wim Wenders’s ambitious and audacious feature (1987) focuses mainly on what’s seen and heard by two angels (Bruno Ganz and Otto Sander) as they fly over and walk through contemporary Berlin. These are the angels of the poet Rilke rather than the usual blessed or fallen angels of Christianity, and Wenders and coscreenwriter Peter Handke use them partially to present an astonishing poetic documentary about the life of this city, concentrating on an American movie star on location (Peter Falk playing himself), a French trapeze artist (Solveig Dommartin), and a retired German professor who remembers what Berlin used to be like (Curt Bois). The conceit gets a little out of hand after one of the angels falls in love with the trapeze artist and decides to become human; but prior to this, *Wings of Desire* is one of Wenders’s most stunning achievements, certainly in no way replaceable by *City of Angels*, the ludicrous 1998 Hollywood remake. In English and subtitled French and German. —**JONATHAN ROSENBAUM** 2011 PG-13, 128 min. Thu 2/21, 7 PM. *Northwestern University Block Museum of Art*

ALSO PLAYING

Alita: Battle Angel

Robert Rodriguez directed this sci-fi adaptation of Yukito Kishiro’s popular manga series *Gunnm*, about a female cyborg (Rosa Salazar) who’s lost her memory. With Christoph Waltz and Jennifer Connelly. PG-13, 122 min. *AMC Dine-in Block 37, ArcLight, Century 12 and Cin-*

eArts 6, Chatham 14, City North 14, Ford City, Showplace ICON, Webster Place 11

The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images

French filmmaker Eric Baudelaire’s 2011 experimental documentary looks at the connects between Fusako Shigenobu, leader of the radical Japanese Red Army, his daughter May, and the radical Japanese filmmaker Masao Adachi. In English and subtitled French and Japanese. 66 min. Sat 2/16, 12:30 PM. *Gene Siskel Film Center*

Beat Street

A break-dance musical (1984), directed by Stan Lathan, with Guy Davis, Rae Dawn Chong, and Robert Taylor. 103 min. 35mm. Thu 2/21, 7 PM. *Univ. of Chicago Doc Films*

Dream of the Bridal Chamber

Guo Baochang directed this revised and modernized version (2005) of a 1925 antiwar Peking opera about a newlywed couple separated when the husband is conscripted. In Chinese with subtitles. 88 min. *Guo and cinematographer Hou Yong attend the screening. Thu 2/21, 7 PM. Logan Center for the Arts FREE*

False Faces

Lowell Sherman directed and stars in this 1932 drama about an unethical plastic surgeon who also has romantic entanglements. 81 min. 35mm restored archival print. Wed 2/20, 7:30 PM. *Northeastern Illinois University*

Guy

Alex Lutz directed and stars in this French mockumentary about a journalist who discovers that he’s the son of a pop singer, and decides to make a documentary about him to learn more about his life. In French with subtitles. 101 min. *At Facets Cinémathèque. Visit facets.org for showtimes.*

Films by Laida Lertxundi

A program of experimental works (2012-18) by Los Angeles-based Spanish filmmaker Lertxundi. 70 min. 16mm. *Lertxundi attends the screening. Thu 2/21, 6 PM. Gene Siskel Film Center*

Films by Sasha Litvintseva

A program of two experimental documentaries codirected by Sasha Litvintseva. *The Stability of the System* (2016, codirected by Isabel Mallet) is a philosophical exploration of a volcanic island; and *Salarium* (2017, codirected by Daniel Mann) is a look at the Dead Sea and its environs. 59 min. *Litvintseva attends the screening. Fri 2/15, 7 PM. Museum of Contemporary Art*

Reza

In this Iranian romantic comedy, an architect attempts to navigate single life after his wife of nine years divorces him. Alireza Motamedi directed. In Persian with subtitles. 94 min. Sat 2/16, 6 PM, and Sun 2/17, 3 PM. *Gene Siskel Film Center*

Rubén Blades Is Not My Name

Abner Benaim directed this documentary about celebrated Panamanian singer Rubén Blades. In English and subtitled Spanish. 85 min. Fri 2/15, 2 and 6 PM; Sat 2/16, 4:45 and 8:15 PM; Sun 2/17, 3:45 PM; Mon 2/18, 6 and 7:45 PM; Wed 2/20, 6 PM; and Thu 2/21, 8:15 PM. *Gene Siskel Film Center* 

Columbia
COLLEGE CHICAGO

Feb. 27-March 1, 2019

CHICAGO FEMINIST FILM FESTIVAL

FREE AND OPEN TO THE PUBLIC

Film Row Cinema
1104 S. Wabash Ave. 8th floor
chicago.feministfilmfestival.com

THE
LOGAN
THEATRE

THIS WEEK
at the
LOGAN

BEST IN SHOW
FEB 15-18 AT 11 PM

GOOD WILL HUNTING
FEB 19-21 AT 10:30 PM

For showtimes and advance tickets, visit
thelogantheatre.com

**READER
EARLY
WARNINGS**

chicagoreader.com/early

Daredevil producer Jlin survives her own trial by fire

The Indiana-based beat wizard returns to the stage for Pitchfork Midwinter after courting burnout to finish her second album and score an avant-garde dance performance.

By LEOR GALIL

On October 19, 2018, six days after producer Jerrilynn “Jlin” Patton performed at the 16th annual iteration of experimental-music festival Unsound in Krakow, Poland, she decided to cancel her appearance a week later at the Semibreve Festival in Portugal. “I’ve never had to cancel a show due to my health, but this time I have to,” she wrote in an Instagram post at the time. Patton had worked for years at a U.S. Steel mill in Gary, Indiana—she left that job in late 2015, nine months after releasing her debut album—but she says she’s never experienced anything as exhausting as her tour schedule. To recuperate, she flew to India to stay with her girlfriend, illustrator and designer Nafisa Crishna, who lives in Bangalore. “I was dehydrated, my stomach was upset,”

Patton says. “She just nursed me back to health until I could function again.”

Thankfully Patton is functioning again—last week she performed two nights in Abu Dhabi, her first appearances since Unsound, and on Saturday, February 16, she plays a late-night set at Pitchfork’s new Midwinter festival. This multiday event focuses on avant-garde, fringe, and outre music, and presents more than two dozen artists in various spaces at the Art Institute of Chicago from Friday through Sunday. Five musicians appear in the museum’s galleries all three nights, among them Portland guitarist Marisa Anderson and Chicago vocalist Haley Fohr of Circuit des Yeux, while the marquee names (whose sets require “add-on tickets”) play in four different halls and auditoriums. Jlin is among the most enticing, though she shares the bill with plenty of high-profile

talent, including chameleonic composer and performance artist Laurie Anderson, ambitious jazz saxophonist Kamasi Washington, postrock veterans Tortoise (performing all of 1998’s *TNT*), and British shoegaze favorites Slowdive, whose 1995 album *Pygmalion* Pitchfork reissued in December in conjunction with record club Vinyl Me, Please.

Patton, 31, suspects that the fatigue that laid her low last fall had its beginnings in 2016, when she was working simultaneously on two major undertakings. Her shape-shifting second full-length, *Black Origami*, came out on Planet Mu in May 2017, and by December it seemed like no “best albums” list was complete without it. She also scored a stage show by internationally renowned choreographer Wayne McGregor, *Autobiography*, that premiered at Sadler’s Wells Theatre in London

PITCHFORK MIDWINTER

Add-on tickets for Tortoise, Deerhunter, Serpentwithfeet, Grouper, Kamasi Washington, Panda Bear, and Jlin are sold out. Check midwinter.pitchfork.com for updates. Fri 2/15 through Sun 2/17, 5 PM, Art Institute of Chicago, 111 S. Michigan, \$50 per night plus add-on tickets (\$15-\$30 apiece), three-day passes and Saturday base tickets sold out, all-ages

JLIN

Part of Pitchfork Midwinter. Sat 2/16, 10:30 PM, Chicago Stock Exchange room, Art Institute of Chicago, 111 S. Michigan, sold out, all ages

in October of that year (Planet Mu released the music in September 2018). “I would tell anybody, ‘Do not ever do two major projects in one year,’” Patton says. “I did it, but it definitely beat me.”

Patton, who lives with her parents in Gary when she’s not flying around the world, upended her entire schedule while working on *Autobiography*. “I would sleep from six in the evening to two in the morning, and I would start working at about two, two-thirty,” she says. “I could get into the workflow. Once everybody got up, I probably was in the groove by then, so it was fine. I would work up until six. It actually got the job done.” Because McGregor and his team were on Greenwich Mean Time, six hours ahead of Gary, this routine allowed Patton to stay in real-time communication with them. Two in the morning for her was breakfast time for them.

McGregor created *Autobiography* using his own sequenced genome, which in turn shaped an algorithm that generated a new structure for every performance, reordering the 23 sections (one for each human chromosome) that fell between the show’s fixed beginning and end. Patton wanted to respect the choreographer’s investment in the piece, so she wrote the score with utmost care. “I went vegan during that period—I just wanted to detox,” she says. “Wayne’s piece, I considered that one more important than *Black Origami*—Wayne trusted me with something so intimate. His genome. That’s a deeply intimate thing, and so I took all of that to heart. That’s why I just wanted to be as clean as I could get, and then write.”

The 13 movements in *Autobiography*’s score vacillate from ghostly and serene to visceral and hyperactive, and like all of Patton’s work from *Black Origami* forward, they belong to a genre of their own. Threaded through her current sound, though, are clustered hi-hats, rapidly hiccupping vocal samples, and other hints of the adrenalized Chicago-born dance-music style that first inspired Patton: footwork.

Patton was four when she first heard footwork at a neighbor’s house. “I was like, ‘Oh my God,’ and I just never forgot that sound,” she says. “That’s how it started, and I loved it ever since.” She first tried making footwork herself after she enrolled in Purdue University Calumet (now Purdue University Northwest) in August 2005. She’d signed up to double major in computer graphics technology and architectural engineering, with a minor in mathematics, but music increasingly took precedence.

Patton spent much of her free time on streaming site Imeem in search of new foot-

work tracks and artists. In the late aughts, she began to communicate with a network of Chicago producers on MySpace. The first person she contacted, Avery Seaton (who now goes by DJ Seven Six), sent her a copy of FL Studio in 2008. “The first week I couldn’t get it to make a sound, and I was like, ‘Man, forget this, I’m not doing this,’” Patton says. “Then I went to YouTube one day, and they had FL tutorials up—I watched one and I was like, ‘Oh.’ The first sound that I made, I was like, ‘Oh, I’m in! I’m a musician!’”

One of Patton’s three favorite discoveries on Imeem was a producer named Clarence Johnson, better known as DJ Roc. In 2005, the year Patton started college, Johnson had cofounded a footwork production collective called Bosses of the Circle, and it’d been going



The cover of Jlin’s second album, *Black Origami*

strong for four years when Patton messaged him out of the blue with a track she’d made. “I liked her music from the jump,” Johnson says. “When I asked her where she’s from, I’m like, ‘Really? Indiana?’” Patton became a member of Bosses of the Circle without further ado. “It was cool, ‘cause I was at a really low point in my life,” she says. “It was nice to be a part of something.”

Patton was unhappy with the way her studies were going. “I was running away from life—‘cause I didn’t like my majors,” she says. “I should’ve just majored in math and left it at that.” She’d developed a powerful love for math, particularly calculus, while still in high school, and to this day she works on math problems to calm her nerves: “It’s just a relaxing thing.” Instead of going to her classes, Patton would hole up in the school’s Gyte Building, which housed several science labs, and work on tracks. “I would do calculus by myself in the basement of that building for, like, four hours before I would start making music,” she says.

NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE



STAR OF NBC’S AMERICA’S GOT TALENT
PIFF THE MAGIC DRAGON

FEB 15



GRAMMY-WINNING MUSIC FOR FAMILIES!
THE OKEE DOKEE BROTHERS

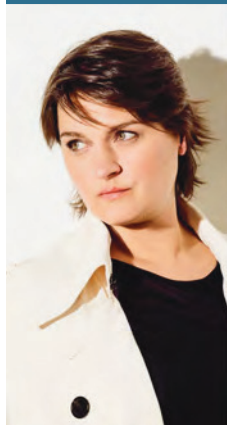
FEB 16



AN EVENING WITH
LEFTOVER SALMON

FEB 23

“A great purveyor of Americana music who created a style called Polyethnic Cajun Slamgrass!”



A SPECIAL DOUBLE-BILL CONCERT
MADELINE PEYROUX & PAULA COLE
MAR 09



AWARD-WINNING FOLK DUO!
THE MILK CARTON KIDS
MAR 02

NORTHSHORECENTER.ORG

847.673.6300



NORTH SHORE CENTER
FOR THE PERFORMING ARTS IN SKOKIE

2018-19 SEASON SPONSOR

WINTRUST
COMMUNITY BANKS





rodrigo y gabriela

M E T T A V O L U T I O N T O U R

THE CHICAGO THEATRE
Presented by CHASE O

FRIDAY, MAY 24

ON SALE THIS FRIDAY AT 10AM

GET TICKETS AT THE CHICAGO THEATRE BOX OFFICE
ONLINE AT TICKETMASTER.COM OR PHONE: 800-745-3000

NEW ALBUM
"METTAVOLUTION"
OUT APRIL 26TH 2019

JAM PRODUCTION

f /RODGAB @RODGAB @RODRIGOYGABRIELA WWW.RODGAB.COM

BOB KOESTER'S BLUES & JAZZ MART

3419 W. IRVING PARK RD • CHICAGO, IL
10:30-6:30 Monday - Saturday

special sales for february

30 % OFF ON ALL ANTHOLOGIES
ON CD AND LP (great way to experience jazz
you haven't tried) 25% OFF ALL SECOND-
HAND CDS All rock is 1/2 price and classical LPs
and CDs are 99 cents

what other record store has Jazz at Massey Hall, LPs in 5
places under Dizzy, Bird, Bud Powell, Max Roach and Mingus

BOB'S BLUES & JAZZ MART | FIND US ON FACEBOOK CALL 773-549-5002

LURRIE BELL & THE BELL DYNASTY
TRIBUTE TO CAREY BELL
GENUINE MIGRANT MUSIC, THE BELL DYNASTY

Tribute
Celebration of Delmark's
65th Anniversary
(LIMITED EDITION)

AVAILABLE NOW

LURRIE BELL & THE BELL DYNASTY
Tribute to Carey Bell (DE 855)
(NOMINATED FOR 2 BMA AWARDS)



continued from 29

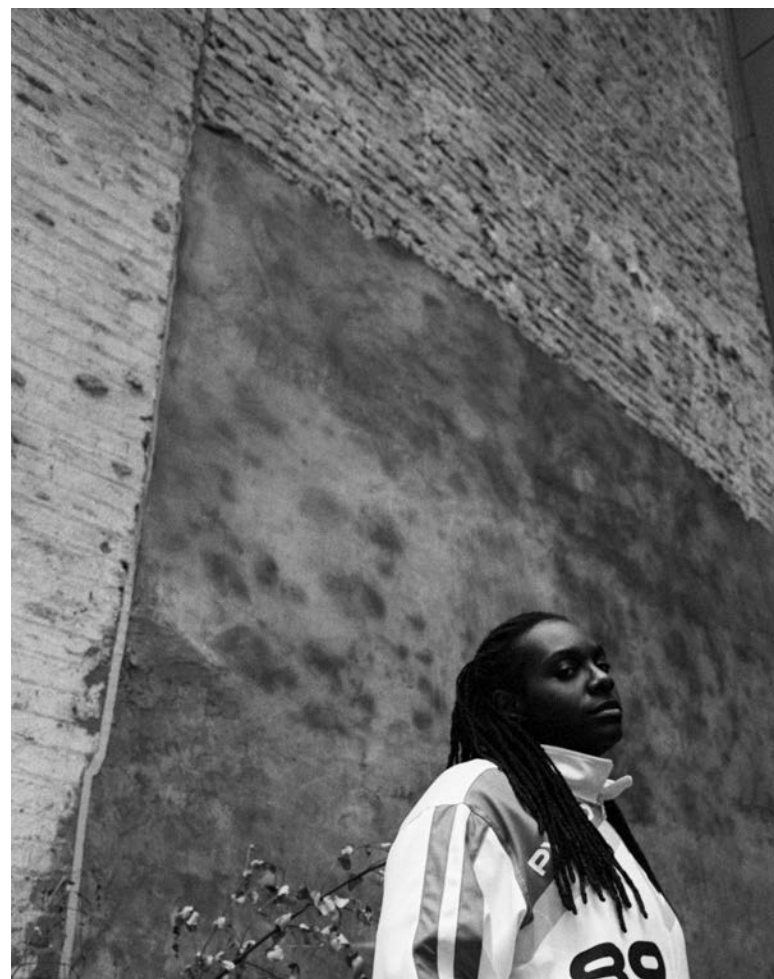
Patton found her voice as a musician as her academic career fell apart. She dropped out of college, but her tutelage under Johnson continued. "We was even doing sample battles," he says. "She make a track, and I make a track off the same sample." Johnson also helped connect Patton to influential London electronic label Planet Mu and its founder, Mike Paradinas, aka producer μ -Ziq. In 2010, as Johnson prepared his first full-length for the label, *The Crack Capone*, he also helped recruit other producers for Planet Mu's first footwork compilation, *Bangs & Works*. Johnson told Patton about the comp, and in June 2010 she reached out to Paradinas on Facebook.

"I was befriending many producers from Chicago—I needed their help to identify tracks on YouTube battle videos," Paradinas says. "Jlin was very friendly and helpful." Patton had offered Paradinas a couple of her tracks for *Bangs & Works*. "Her initial tracks were full of spirit and rough round the edges, much like other footwork tracks from that time," Paradinas says. He'd finalized the compilation's track

list before Patton submitted her work, but he hadn't settled on a name, and she was happy to help on that front too: she suggested using the title of one of DJ Trouble's contributions, "Bangs & Works."

Planet Mu's second *Bangs & Works* compilation, released in November 2011, included two tracks of Patton's, both of which she'd previously posted online. "I used to put up these videos on Facebook," Patton says. "I put up 'Erotic Heat,' and Mike came to me and said, 'I gotta have that on a compilation.' I said, 'OK,' and he said, 'I want 'Asylum' too.'"

"Erotic Heat," with its froggy synth loop, cross-stitched hi-hats, and rattling percussive patterns dropping into the mix at unexpected angles, became Patton's breakthrough. American clothing designer Rick Owens used an extended version of it to soundtrack his Paris Fashion Week showcase in 2014. Patton, who'd taken a job as a mobile equipment operator at U.S. Steel in 2012, brought her mom to Paris for the occasion—she saw it as an opportunity to make amends for dropping out of college. "That's why it was so important for me that she



went,” Patton says. “Because I was like, ‘I’m not a failure—I messed up, but I’m not a failure.’”

When Patton told Paradinas about Paris Fashion Week, he suggested that Planet Mu release a full-length of her music. With help from producer and labelmate Jamie Teasdale (aka Kuedo), Patton finalized a track list for what would become her first album, *Dark Energy*, which came out in March 2015. At that point she was using FL Studio, a digital audio workstation called Reason 6, and basically nothing else—she was following advice that Teklife cofounder DJ Rashad had given her after they first connected on MySpace in the



The album release of Jlin’s music for Wayne McGregor’s *Autobiography*

late aughts. “He said, ‘Don’t go out and buy a whole bunch of equipment. I know some of the musicians with all the equipment in the world—they sound like shit. Don’t do that. It’s not the equipment, it’s you.’ I never forgot those words,” Patton says. “I didn’t have any equipment when I made *Dark Energy*. Nothing. Zero. That’s just funny. And for as many accolades as that album got, I had no equipment.”

Dark Energy sold well enough to let Patton quit her job at U.S. Steel and focus on music full-time. “After the success of *Dark Energy* she gained a lot of confidence,” Paradinas says. Patton also began to drift away from footwork. “The second album, it started to change drastically,” she says. “My pyramid shifts constantly—but *Black Origami*, the closer I got to the end of it, that’s when that shift was really, really happening.” One obvious sign that Patton had begun working with a new musical language was her choice of collaborators on *Black Origami*—most notably composer Holly Herndon and sound artist William Basinski (who also performs at Midwinter this weekend). She’d been pen pals with Herndon since 2011, and she’d met Basinski at a show in Los Angeles. They were bound to cross paths eventually, given the rarefied musical world in which they all travel: like Patton, each has

a hard-to-classify aesthetic that pushes its idiosyncrasies so far that it’s basically a genre with just one practitioner.

Although Patton worked on *Black Origami* and *Autobiography* simultaneously, she’d nearly completed her own record before really diving into McGregor’s score. “I was procrastinating on writing, ‘cause I was scared,” she says. “I was like, ‘How do I start this?’ And so I got this text message from Wayne one day—he wasn’t trying to push me or anything, he literally just was like, ‘Hey, I can’t wait to hear the first piece.’ And I’m thinking to myself, ‘I haven’t even started writing yet! I gotta jump on it.’ Right when he sent that message, the ball started rolling.”

McGregor took a hands-off approach to working with Patton. “The one thing he told me that I really appreciate, he was like, ‘I want you to just write—I’m not micromanaging you,’” Patton recalls. “He said, ‘I love what you do, and all I want you to do is create.’ That was it. He was the vision, and I was the audible, and we put it together.” McGregor gave Patton a copy of one of the foundational texts for his show, Siddhartha Mukherjee’s 2016 book *The Gene: An Intimate History*. Patton also studied YouTube videos of public *Autobiography* rehearsals to help her create complementary sounds.

Patton wanted to make music whose imaginative complexity and constant evolution would reflect not only McGregor’s essence but also what his show says about all people. “As much as it is personal—it is about him—I also think it’s about humanity as a whole,” she says. “Our vulnerability, our happiness, our anger, our sadness. We all go through these different emotions and variations and phases of life, and that’s what I was trying to capture.”

Planet Mu released the *Autobiography* score in September, roughly a month before Patton canceled her Semibreve appearance. “I felt like I was cracking, and my nerves felt like I was about to snap—I was like, ‘No, I can’t do this,’” she says. “I made that call—it was really, really important. I’m happy I made it, ‘cause I honestly couldn’t have done it.” She’s spent much of her time since then in Bangalore, and she also joined Crishna’s family on a holiday trip to Sri Lanka. In January, after several months off from writing music, she got back to business, working at a desk next to Crishna in her Bangalore studio. “When I started back, I was like, ‘Man, I missed this,’” Patton says. “I missed the writing. I missed the fun part—that exhilarating feeling. I can hear my growth, and that’s a beautiful thing.”

@imLeor

jam presents

JEFF GOLDBLUM
& THE MILDRED SNITZER ORCHESTRA

This Friday!
February 15
Park West

2nd Show Added
at 10pm
7:30pm - Sold Out!

THE KOOKS

WITH SPECIAL GUESTS
BARNES & COURNEY
future feets

Next Thursday!
February 21
Riviera Theatre

ABOWE Celebration

THE DAVID BOWIE ALUMNI TOUR

MIKE GARSON EARL SLICK CARMINE ROJAS
BERNARD FOWLER LEE JOHN COREY GLOVER

93XRT Friday, February 22 • Vic Theatre

BIG HEAD TODD AND THE MONSTERS

Saturday, February 23
93XRT Vic Theatre

BLUE WINTER HIGHWAY

DEMETRI MARTIN

WANDERING MIND TOUR

Saturday
March 2
Vic Theatre

2nd Show
Added
at 10pm
7:30 Show
is Sold Out!

Like us on facebook
facebook.com/jamusa

Follow us on twitter
twitter.com/jamusa



BUY TICKETS AT
JAMUSA.COM

PICK OF THE WEEK

Postrock instrumentalists Tortoise reemerge from their shells for two local shows



ANDREW PAYNTER

TORTOISE

Part of Pitchfork's Midwinter fest. Sat 2/16, 6:30 PM (event begins at 5 PM), Rubloff Auditorium, Art Institute of Chicago, 111 S. Michigan, sold out. **ALL**

TORTOISE, MUTE DUO

Sun 2/17, 8:30 PM, Empty Bottle, 1035 N. Western, \$25. 21+

THERE MAY BE no better musical representation of the adage that the whole is greater than the sum of its parts than instrumental postrock group Tortoise. Nearly 30 years after its inception, the Chicago-born quintet continues to synergize the disparate influences of its members, combining groove-filled, indie-leaning Krautrock with electronic flourishes, jazz sensibilities, global influences, and minimalist beauty. Though a few members still reside in Chicago, the rest are now spread throughout the country, making it even more rare for the band to record or perform—and this is a group that took seven years to complete its most recent album, 2016's *The Catastrophist* (Thrill Jockey). Thankfully, Chicagoans have two chances to see

these hometown icons in the near future: first on Saturday, February 16, at Pitchfork's Midwinter festival (which has a stacked lineup as eclectic as Tortoise) and then on Sunday, February 17, at the Empty Bottle for a Midwinter afterparty. The festival gig is also a special 21st-anniversary performance of the band's acclaimed 1998 album, *TNT*, its first to feature virtuosic guitarist Jeff Parker. It's always a profound experience to witness how these musicians fuse their assorted styles and switch among multiple instruments (almost everybody plays percussion at some point), and though Tortoise gigs are becoming fewer and farther between, this week's sets should be no less engaging. —**SCOTT MORROW**

THURSDAY 14

DONNA MISSAL *Samia* opens. 7 PM, Chop Shop, 2033 W. North, \$15, \$12 in advance. 18+

New Jersey singer-songwriter Donna Missal has a smoky, powerhouse voice, and a flair for making retro soul sound up-to-the-minute that recalls Amy Winehouse. She began releasing songs in 2015, and on her 2018 debut album, *This Time* (Harvest), she shows she has potential to become a household name. Opening track "Girl" starts with her vocals framed by a few muted chords and a stripped-down beat; it sounds so good you're almost sorry when the rest of the band comes in. The song's profanity-laced lyrics hint at same-sex lust—"Girl, you got me all fucked up / I'm in my feelings"—and though they might not have come out of Stax in its heyday, Missal sings them like they did. Elsewhere, she combines complex emotions and concepts into a single verse, which manages to be an excuse for stealing a lover, a call for feminist solidarity, and a come-on all at once: "Thinking I did something wrong / But I wouldn't choose this / When women hate on other women / Everybody loses." The elements don't often come together quite as perfectly throughout the album, but Missal is a pleasure to listen to, whether she's throatily emoting over an overdriven beat on the title track, running up and down a jazzy vocal line on "Skyline," or unleashing her full hog-calling power on "Keep Lying." The sort of promise she exudes now seems likely to turn into greatness down the road. —**NOAH BERLATSKY**

PARTY KNÜLLERS WITH JAIMIE BRANCH

9 PM, Elastic, 3429 W. Diversey, \$10. **ALL**

Cello and electronics player Fred Lonberg-Holm, who lived in Chicago until 2017, and Norwegian drummer Ståle Liavik Solberg are the Party Knüllers. The name of the duo is a bit deceptive; their freewheeling approach to improvising is more like a friendly (but not too friendly) game of streetball than Andrew W.K.-style headbanging. But they do adhere to one rule of partying—no matter how much fun you're having making music, it's even more fun when the right friends join in. On Party Knüllers' 2013 LP *Four Images of Wank* (Hispid), Jim Baker uses his synthesizer to add code-

LHST 30/10 PRESENTS:
Celebrating 30 years at Schubas and 10 years at Lincoln Hall

MAR 17
The Ike Reilly Assassination

APR 16
of Montreal

MAY 26
Mudhoney

SPONSORED BY:
HEINEKEN
DEEP BODY VODKA

STAY TUNED FOR MORE



LINCOLN HALL
2424 N LINCOLN AVE

03.28 - **HÆLOS**
04.06 - **THE CACTUS BLOSSOMS**
04.13 - **ROGER CLYNE & THE PEACEMAKERS**
04.18 - **GIRLPOOL**
04.19 - **STEVE GUNN**
04.28 - **ONRA**
05.08 - **NICK WATERHOUSE**
05.09 - **MY BRIGHTEST DIAMOND**
05.10 - **TR/ST**
05.23 - **ANDREW BELLE**



SCHUBAS
3159 N SOUTHPORT AVE

03.31 - **TOW'RS**
04.06 - **BLAC RABBIT**
04.08 - **TELEKINESIS**
04.23 - **SASAMI**
04.26 - **BAYONNE**
04.28 - **KATIE VON SCHLEICHER**
05.03 - **DELICATE STEVE**
05.08 - **JULIA JACKLIN**
05.10 - **MATTHEW LOGAN VASQUEZ**
05.12 - **HENRY JAMISON**
05.17 - **RUN RIVER NORTH**

TICKETS AND INFO AT WWW.LH-ST.COM

LINCOLN HALL

**LH
+
ST**

SCHUBAS TAVERN

Find more music listings at
chicagoreader.com/soundboard.

violating electrical zaps to the duo's skittering feints and elbows-out collisions. *Party Knüllers X Jaimie Branch at the Casa*, a download-only recording of a 2018 concert with the formerly Chicago-based trumpeter (available on Bandcamp), is more mercurial. At first Branch's quick trumpet jabs challenge the flow of Lonberg-Holm and Solberg's running game, but within minutes she's using extended techniques to meld her instrument's voice with either of theirs. Though this concert is part of the trio's second American tour, it's the first time they've played together in Chicago. —**BILL MEYER**

SHARON VAN ETTEN See also Friday. *Nilufer Yanya opens. 8:30 PM, Thalia Hall, 1807 S. Allport, sold out. 17+*

It's been nearly five years since Sharon Van Etten released *Are We There*—which means it's also been nearly five years without that voice. The Brooklyn-based singer-songwriter has long possessed the secret power to sound woefully resigned to the poetic drudgery of life while simultaneously prophetic in her realization of that. Though Van Etten is a raw and affecting lyricist, her smoky, folklike vocal singing sometimes does the job all by itself—she threads each line with emotion using her delivery and melodic timbre. For last month's *Remind Me Tomorrow* (Jagjaguwar), Van Etten enlisted producer John Congleton, who worked alongside St. Vincent during her rise to art-pop authority—news that came with the question of whether or not she'd be heading down a similar aesthetic path. But that didn't happen. Not even close. *Remind Me Tomorrow* plays like Van Etten's next chapter rather than her reboot. Though standout tracks such as “No One's Easy to Love” and arena-ready single “Seventeen” are propelled and girded by dark, ethereal synths, those new textures don't come close to overshadowing Van Etten—or drowning her out. Instead, they add another extension to her songwriting that feels incredibly welcome. —**KEVIN WARWICK**



Kai Alc 
  MARIE STAGGAT



Donna Missal
  MALIA JAMES

FRIDAY 15

KAI ALC  Marcellus Pittman and Specter open. 10 PM, Smart Bar, 3730 N. Clark, \$20, \$12 in advance, \$15 before midnight. 21+

“House music has always been New York, Chicago, and Detroit, maybe as far as D.C. and Philadelphia,” Atlanta producer Kai Alc  told Red Bull Music Academy in 2016. “Under what we could call the Mason-Dixon line, house music hasn't had that history.” Alc , who was born in New York and raised in Detroit, has helped foster a house community in Atlanta since he moved there in the early 90s. In 2005 he cofounded the annual outdoor party House in the Park, which now draws between 10,000 and 20,000 attendees. And a few years later Alc  launched NDATL Muzik, a label named after the three house hubs he's resided in. Last year the label dropped his latest EP, *Back in This Shit*, which opens with “Sheed's Move,” a lovely downtempo house cut on which Rasheeda Ali provides wafting flute notes. Tonight Alc  headlines Smart Bar to celebrate NDATL's tenth anniversary. —**LEOR GALIL**

WILLIAM BASINSKI See also Saturday. *Part of Pitchfork's Midwinter fest. 6:20 PM (event begins at 5 PM), Rubloff Auditorium, Art Institute of Chicago, 111 S. Michigan, sold out.  *

Ambient music is often unfairly regarded as “background noise,” but in the hands of its most passionate practitioners, it can be as striking as the loudest and most confrontational music ever produced. Minimalist composer William Basinski has been mastering this realm of sound for four decades, and he's bringing his expertise to Chicago for two performances at Pitchfork's Midwinter fest. On Friday night, he'll perform his seminal work *The Disintegration Loops* with the Chicago Philharmonic. Basinski began creating this piece—later dubbed “The Saddest Music in the World” by *Vice*—in September 2001. While converting material he'd recorded in the 80s into digital files, he noticed the magnetic film on one of his tapes flaking away with each rotation, destroying earlier layers and leaving blank space along the strip. Intrigued, he repeated the process with other tapes from the set, mixing the decaying sounds with additional ambient layers. After the Twin Towers fell, Basinski and his

MUSIC

friends gathered on his Brooklyn rooftop and listened to playbacks of his music while watching dusk descend over the city. He released the work in four parts throughout 2002 and 2003, and the reaction to them was so powerful that in 2012 *The Disintegration Loops* was inducted into the National September 11 Memorial & Museum. But even without the music's link to such profound tragedy (and the seismic cultural and political shifts it triggered), its sweeping, haunting beauty would still be moving. Then, on Saturday night, festivalgoers can leave the troubles of earth behind for music of the extraterrestrial variety as Basinski performs a solo set showcasing his upcoming release *On Time Out of Time* (Temporary Residence), which consists of works originally commissioned in 2017 for a pair of art installations by Evelina Domnitch and Dmitry Gelfand (part of a Berlin exhibition called “Limits of Knowing”). Including source material derived from the gravitational waves emitted by two supermassive black holes that merged together 1.3 billion years ago (captured by the Laser Interferometer Gravitational-Wave Observatory, or LIGO), the material is simultaneously calming and chilling, and always awe-inspiring. —**JAMIE LUDWIG**

DJ KOZE *Part of Pitchfork's Midwinter fest. Baba Stiltz opens. 9:45 PM (event begins at 5 PM), Griffin Court, Art Institute of Chicago, 111 S. Michigan, \$50 per night plus \$15 add-on ticket for DJ Koz .  *

A 2018 *XLR8R* profile of German producer Stefan Kozalla, aka DJ Koz , mentioned his predilection for telling the press that when he was a child his parents had left him in a Marrakesh forest with just an Akai MPC. It's a totally batshit yarn, but it provides an illuminating way to approach his music. His third album, May's *Knock Knock* (Pampa), meanders through the woods of pop music's past, gathering its wildest roots, most beautiful flora, and squiggliest fauna and merging them into a kaleidoscope of sound. At first it may seem like Koz 's blips and burps of bold rap, tender psych, erratic techno, and outre pop would be impossible to fit together, but he makes it work—even when the music gets so mellow it seems like it's on the verge of collapsing. On “Music on My Teeth,” dour folkie Jos  Gonz lez sings atop a swirling, twinkling rainbow of psych-guitar melody, and on “Muddy Funster,” Lambchop's Kurt Wagner melancholically intones along with a cosmic synth drone. Koz  has long made music with a punklike flair for disruption, starting with his 90s hip-hop group Fischmob (which helped build the foundation for Germany's hip-hop community), and these days he continues to challenge what we should expect from popular music. I've heard a few critics say they expect genres will be obsolete within 20 years, and instead everything new will just be considered “pop.” When the time comes, I hope it will resemble the spirit—and maybe even the sound—of *Knock Knock*. —**LEOR GALIL**

SASHA GO HARD *Illi headlines; Sasha Go Hard, Matt Muse, and Gatson open. 9 PM, Beat Kitchen, 2100 W. Belmont, \$10. 17+*

Seven years ago, the rap world's spotlight affixed itself on the first wave of drill with such inten- ➔



Old Town School of Folk Music

4544 N LINCOLN AVENUE, CHICAGO IL
OLDTOWNSCHOOL.ORG • 773.728.6000

JUST ADDED • ON SALE THIS FRIDAY!

5/4 Dom La Nena
5/10 Della Mae
5/11 Dale Watson & Kelly Willis

FOR TICKETS, VISIT OLDTOWNSCHOOL.ORG

SATURDAY, FEBRUARY 16 5 & 8 PM

John McCutcheon in Szold Hall

SUNDAY, FEBRUARY 17 8 PM

Mandolin Orange

at Thalia Hall, 1807 S Allport Street

FRIDAY, FEBRUARY 22 8 PM

Sierra Hull

with special guest 10 String Symphony

SATURDAY, MARCH 2 8 PM

Fifth House Ensemble and Alash present Sonic Meditations

In Szold Hall

THURSDAY, MARCH 7 8 PM

Habib Koit  & Bassekou Kouyate

FRIDAY, MARCH 8 7 & 9 PM

The Earls of Leicester

featuring Jerry Douglas, Shawn Camp, Charlie Cushman, Johnny Warren, and Jeff White

SUNDAY, MARCH 10 3 & 7 PM

Steep Canyon Rangers

SATURDAY, MARCH 16 8 PM

Sam Bush

SUNDAY, MARCH 17 7 PM

Graham Nash

at the Athenaeum Theatre, 2936 N Southport Ave

THURSDAY, MARCH 21 8:30 PM

Avishai Cohen

at Constellation, 3111 N Western Ave

WORLD MUSIC WEDNESDAY SERIES
FREE WEEKLY CONCERTS, LINCOLN SQUARE

2/20 Rhod  and the Garifuna Flava Band Wasugurun “Garifuna Struggle” CD Release Event
2/27 Hamid Al-Saadi with Safaafir: the Maqam of Iraq
3/6 Flamenco E e: Diego Guerrero

OLDTOWNSCHOOL.ORG

PHYLLIS' MUSICAL INN Est. 1954
Celebrating over 65 years of service to Chicago!

1800 W. DIVISION
(773) 486-9862

*Come enjoy one of
Chicago's finest beer gardens!*

FEBRUARY 14	FLABBY HOFFMAN SHOW 8PM
FEBRUARY 16	RICH EXPERIENCE 50TH BIRTHDAY BASH
FEBRUARY 17	TONY DO ROSARIO GROUP
FEBRUARY 18	PROSPECT FOUR 9PM
FEBRUARY 20	MORSE & WAGNER
FEBRUARY 21	DJ SKID LICIOUS
FEBRUARY 22	THOMAS A MATECKI BAND
FEBRUARY 23	SPRINGBO
FEBRUARY 25	JAMES GEDDA
FEBRUARY 27	RC BIG BAND 7PM
FEBRUARY 28	ANDREW D HUBER
MARCH 1	HIATT DUNLAP
MARCH 2	TOURS STATE OF EMERGENCY SUNNDOG R. AVENUE CHIDITAROD
MARCH 3	AJ ROSALES
MARCH 4	PROSPECT FOUR 9PM
MARCH 6	MORSE & WAGNER
MARCH 7	SMILIN' BOBBY AND THE CLEMTONES

**OPEN MIC HOSTED BY MIKE & MIKE
ON TUESDAY EVENINGS (EXCEPT 2ND)**

"A Musical Gem" - NY Times



www.fitzgeraldsnightclub.com
6615 W. ROOSEVELT RD., BERWYN

FRI 15	Alligator Arist TORONZO CANNON
SAT 16	Nashville Soul Stirrers PATRICK SWEANY & The Greyhounds
WDCB Big Band Sundays - Open Mic Every Tuesday	
TUE 19	New York Songwriter SEAN ROWE
WED 20	BIG BAND DANCE NIGHT with the APOL Orch - Free Dance Lessons! SideBar Jazz - JAROD BUFE QUARTET
THU 21	MARY LANE & The No Static Blues Band + 8pm Showing of Blues Documentary "I Can Only Be Mary Lane" In The SideBar - Fletcher Rockwell
FRI 22	Local Music! Rockin' Double Bill! CARDINAL HARBOR / WORKING MOTHER In The SideBar - Cannonball
SAT 23	LEGACY GUILD SPRING FUNDRAISER

Thu, Feb. 28 - Country Night In Berwyn

Fri, Mar. 1 - Bono Brothers

Sat, Mar. 2 - Marcia Ball / Sonny Landreth

Tue, Mar. 5 - WDCB Bluesday Tuesday Mardi Gras Party
with Marty Sammon Band and vocalist Peaches Staten

Thu, Mar. 7 - Catholic Charities St. Patrick's Day Party

Fri, Mar. 15 - Chuck Prophet

Sat, Mar. 16 - St. Patrick's Day Festival

Mon, Mar. 18 - Mike and The Moonpies

Fri, Mar. 29 - Pat McLaughlin Band

Sat, Mar. 30 - Honky Tonk Festival

MUSIC

continued from 33

sity I wouldn't have blamed anyone for thinking it'd be permanent. But the attention began to move on sometime between when Keef dropped *Finally Rich* in December 2012 and when he started serving 60 days for violating his probation in January 2013. The couple dozen rappers who helped make drill's first wave a phenomenon have since evolved as artists, and many of them have grown out of anything resembling drill's icy, violent image. Take Sasha Go Hard, who shows off her agility and pop sensibilities on her two 2018 releases, the January full-length *No Problems* and the October EP *Make America Ratchet Again* (Nutty World). She internalizes the tropical pulse of "The Porch" so perfectly that her red-hot hook punches up the energy of the song without ruffling its luxuriant mood. Sasha tries out a coterie of stylistic choices on *Make America Ratchet Again*, including bounce ("The Porch"), ghostly dance ("Shake"), and subterranean, arty R&B ("New Bitch"). It makes for a somewhat jumbled listen, but she approaches each track with an outsize confidence that welds these disparate sounds together.

—LEOR GALIL

SHARON VAN ETTEN See *Thursday*. Lucy Dacus and Nilufer Yanya open. 8:30 PM, Thalia Hall, 1807 S. Allport, sold out. 17+

SATURDAY16

WILLIAM BASINSKI See *Friday*. Part of *Pitchfork's Midwinter fest*. 6:30 PM (event begins at 5 PM), Fullerton Hall, Art Institute of Chicago, 111 S. Michigan, \$50 per night plus \$15 add-on ticket for Basinski. 11+

DARK FOG Balms, Diagonal, and Bow & Spear open. 8:30 PM, Empty Bottle, 1035 N. Western, \$10, \$8 in advance. 21+

Trippy Chicago trio Dark Fog have definitely hit a deep vein of psych productivity. When I e-mailed guitarist and bandleader Ray Donato to ask about their new album (meaning *Living the Past . . . Killing the Future*), he sent me a link to a completely different new album, *Make You Believe*. And neither of these releases is October's *Our Secret Society*. Way to make every other band on the planet look like slackers, guys. To clarify, because I was confused and you might be too: This show is a release party for the U.S. vinyl edition of *Make You Believe*, a beautiful deluxe package for a complex and rich aural brew that was released digitally via Bandcamp last June. *Living the Past . . . Killing the Future* was released digitally on February 7 and has already sold out preorders for a very limited picture-disc edition, but Donato promises a more widely available vinyl version of *Our Secret Society* soon. Tonight you can expect Dark Fog to play rippling sonic waves of melodic psych jams from all three records, and possibly some from their next three or four—judging by their current pace, that should take us to next fall. —MONICA KENDRICK



Sasha Go Hard ■ TRACY GARDNER

TORTOISE See *Pick of the Week*, page 32. Part of *Pitchfork's Midwinter fest*. 9:45 PM, Art Institute of Chicago, Griffin Hall, 111 S. Michigan, \$50 per night, \$128 three-day pass. 11+

SUNDAY17

TORTOISE See *Pick of the Week*, page 32. Mute Duo opens. 8:30 PM, Empty Bottle, 1035 N. Western, \$25. 21+

WEDNESDAY20

FREQUENCY FESTIVAL Tonight's concert is at 8 PM at the Logan Center for the Arts, University of Chicago, 915 E. 60th. FREE 11+ Frequency Festival concerts on Thu 2/21 through Sun 2/24 are at 8:30 PM at Constellation, 3111 N. Western, \$15 (Sat 2/23 free). 18+

When former *Reader* staff writer Peter Margasak began programming the Frequency Series in 2013, he envisioned concerts that would expose audiences of different avant-garde musical disciplines to artists from other genres that they had not heard before but might well appreciate. Margasak left the *Reader* and Chicago in order to move to Rome in 2018, but he's continued to program the series (which usually takes place on Sunday nights at Constellation) as well as a semiannual festival. During the fourth Frequency Festival, several new-music and experimental performers will premiere compositions or collaborations, starting with a free Wednesday concert by Aperiodic at the Logan Center on the University of Chicago campus. The group, which specializes in deep dives into the material of contemporary composers, will perform a program of music by Berlin-based, American-born violist and composer Catherine Lamb. Lamb's music uses alternate tuning systems and a deliber-

Find more music listings at
chicagoreader.com/soundboard.

ately restrained attack to attune listeners' hearing to subtle tonal changes. Her recent recordings for the Another Timbre and Black Pollen labels adapt the voluptuous melodic contours of Indian dhrupad music, but Aperiodic will perform earlier, unrecorded pieces that Lamb composed in 2010 and 2011. On Thursday the festival moves to Constellation. First on the bill is a song cycle of mortality-minded pieces by female writers performed by clarinetist Jennifer Woodrum and piano-voice combo Albatross Duo. Then Mabel Kwan will celebrate the release of her recent CD, *G.E. Haas: Trois Hommages* (New Focus). This marvelous album contains three pieces for two pianos, which are tuned a quarter tone apart—an arrangement that creates a halo of bright overtones around the insistent rhythms of a pair of pieces dedicated to György Ligeti and Steve Reich. Another composition, dedicated to Josef Matthias Hauer, drifts sublimely into increasingly disorienting sonorities. On Friday local experimental musician Kevin Drumm—who hasn't played in Chicago since 2017—will collaborate with trombone duo Rage Thormbones. And in a free concert on Saturday, International Contemporary Ensemble, a tireless proselytizer for new music, will present works that involve the deconstruction and reconstruction of woodwind instruments. The festival concludes on Sunday night with a concert by Ensemble dal Niente that will include a performance of Viola Yip's "Vibrations Vibrantes VI," which uses lights, quiet sounds, and the dimensions of whichever space it's played in to explore mutual influences of auditory and visual materials. —BILL MEYER

PORTRAYAL OF GUILT, STAY ASLEEP *Portrayal of Guilt* headlines; *Stay Asleep* and *Porcupine* open. 9 PM, Subterranean, 2011 W. North, \$10. 17+

On last year's *Let Pain Be Your Guide*, Austin screamo band **Portrayal of Guilt** pull off a rare feat, wearing their influences on their sleeves while forging a distinct identity of their own. Over the past decade, screamo has largely comprised bands recycling the same ideas, so it's noteworthy that Portrayal of Guilt are able to pull from genre stalwarts such as Majority Rule and Pageninetytynine without sounding beholden to either of them. In the short time since their self-titled 2017 debut EP, Portrayal of Guilt have gone from a lean trio doling out blasts of hypercharged screamo to a quartet capable of building expansive worlds inside densely packed songs. And those tiny moments are what make *Let Pain Be Your Guide* so thrilling—with various strains of the genre recalled by slow, doomier passages ("Daymare"), industrial flickers ("Let Pain Be Your Guide"), and even a trace amount of black metal ("Among Friends"), there's a constant suggestion that anything could happen next. Tonight they're playing with Chicago's **Stay Asleep**, who've been able to accomplish something similar, albeit with different source material. Stay Asleep mine the sounds that were all but defined by brothers Paul and Todd Burdette—the creative forces behind His Hero Is Gone, Deaththreat, and Tragedy—but their music never sounds like pure idol worship. Their songs rarely move in a straight line, instead bringing in dirgier elements and even some nimble little guitar runs that link all the pieces together. The pairing of Portrayal of Guilt and Stay Asleep seems fitting—

ALL CONTENTS © COPYRIGHT PLASTIC CRIMEWAVE 2019

THE SECRET HISTORY OF CHICAGO MUSIC

PIVOTAL CHICAGO MUSICIANS THAT SOMEHOW HAVE NOT GOTTEN THEIR JUST DUES by PLASTIC CRIMEWAVE



WILLIE "BIG EYES" SMITH

WINTER BLUES

WILLIE "BIG EYES" SMITH PLAYED WITH MUDDY WATERS FOR DECADES AND APPEARED IN "THE BLUES BROTHERS," BUT FEW FOLKS HAVE HEARD OF THIS DRUMMER, SINGER, AND HARMONICA PLAYER. SUCH IS OFTEN THE FATE OF THE SIDEMAN. BORN IN HELENA, ARKANSAS, ON JANUARY 19, 1936, SMITH GREW UP LISTENING TO THE "KING BISCUIT TIME" RADIO SHOW. HIS LIFE CHANGED FOREVER IN 1953, WHEN HE TRAVELED TO CHICAGO WITH HIS MOTHER & SAW MUDDY WATERS AT CLUB ZANZIBAR. INSPIRED BY WATERS'S HARMONICA PLAYER, HENRY STRONG, SMITH NEVER WENT BACK HOME - AND IN 1955 HE APPEARED ON HIS FIRST RECORDING, BO DIDDLEY'S DRIVING VERSION OF "DIDDY WAH DIDDY" (THOUGH HE'D ALREADY CUT SOME UNISSUED TRACKS WITH GUITARIST ARTHUR "BIG BOY" SPIRES). IN '56 SMITH FORMED HIS FIRST TRIO, WITH BOBBY LEE BURNS ON GUITAR AND CLIFTON JAMES ON DRUMS, BUT HE'D SOON SWITCH TO DRUMS HIMSELF - AT THE TIME, DRUMMERS WERE MORE IN DEMAND. SMITH RECORDED A BIG BILL BROONZY TRIBUTE WITH MUDDY WATERS IN 1959, THEN LANDED A REGULAR GIG WITH HIS IDOL IN 1961, THOUGH HE LEFT MUSIC TO

DRIVE A CAB IN THE MID-'60S (HE COULD MAKE MORE MONEY THAT WAY). WATERS LURED HIM BACK LATE IN THE DECADE. SMITH APPEARED ON THE 1977 "RETURN TO FORM" MUDDY LP "HARD AGAIN" AND REMAINED WITH WATERS UNTIL 1980. THAT YEAR SMITH AND OTHER MEMBERS OF MUDDY'S GROUP, INCLUDING PIANIST PINETOP PERKINS AND BASSIST CALVIN "FUZZ" JONES, LEFT TO START THE LEGENDARY BLUES BAND, WHO BACKED JOHN LEE HOOKER IN "THE BLUES BROTHERS." THE LBB RECORDED SEVEN ALBUMS AND TOURED WITH HEAVIES SUCH AS BOB DYLAN, ERIC CLAPTON, AND THE ROLLING STONES. SMITH GREW AS A SINGER IN THE LBB, SO WHEN HE RELEASED 1995'S "BAG FULL OF BLUES," HIS DEBUT UNDER HIS OWN NAME, HE DID THE VOCALS HIMSELF. SMITH SHARED A GRAMMY FOR A 2010 COLLABORATION WITH PINETOP PERKINS CALLED "JOINED AT THE HIP," WHICH ALSO FEATURES HIS DRUMMING SON, KENNY. "BEEDY EYES" SMITH, HE DIED ON SEPTEMBER 16, 2011, AFTER SUFFERING A STROKE.

TUNE INTO THE RADIO VERSION OF "THE SECRET HISTORY OF CHICAGO MUSIC" ON "OUTSIDE THE LOOP" ON WGN RADIO 720 AM, SATURDAY AT 6AM WITH HOST MIKE STEPHEN. ARCHIVED @ OUTSIDETHELOOPRADIO.COM

COMMENTS, IDEAS TO pl3sticcw@hotmail.com

both groups show that the most devoted students of hardcore's past are often the most capable of pushing the genre forward. —DAVID ANTHONY

PROCOL HARUM Also Thu 2/21 at the same venue and time. 8 PM, City Winery, 1200 W. Randolph, \$65-\$75. 

Formed in England in 1967, Procol Harum are probably best known for their massive debut single, "A Whiter Shade of Pale," a chilling, Bach-inspired, organ-led beauty of a tune deemed by some the first progressive-rock song ever. But prog or not, it introduced the world to the baroque-rock grandeur Procol Harum came to specialize in, with its epic, story-driven lyrics, sweeping arrangements, double-keyboard interplay between singer and pianist Gary Brooker and organist Matthew Fish-

er, and complex, bluesy shredding by guitarist Robin Trower. Though the band's lineup shifted a bit throughout the 70s, they released an excellent run of soulful, progressive symphonic rock before splitting up in 1977. But like many other bands of their generation, Procol Harum joined the reunion circuit in the early 90s. Though Brooker, Fisher, and Trower initially combined forces once again, it was only a matter of time before people started dropping out, which eventually left Brooker as the sole original member. In 2017, Brooker and a lineup of hired guns released Novum, the first Procol record since 2003. Obviously it's not very good: the songs aren't interesting and the whole thing has a bizarre adult-contemporary production sheen to it. But no one's going to see Procol Harum in 2019 to hear new songs; fans want to hear the classics, and Brooker's still got the pipes to bring them. —LUCA CIMARUSTI 



METRO



3730 N. CLARK ST
METROCHICAGO.COM
@METROCHICAGO



93XRT WELCOMES BOB MOULD BAND
FRI FEB 22 WITH AIRSTREAM FUTURES
SAT FEB 23 WITH BEACH BUNNY
8PM / 18+

ON SALE FRIDAY!



ANDY BLACK
THE FAIM / KULICK
TUE MAY 07
6:30PM / ALL AGES

ON SALE THURSDAY!



THE DISTILLERS
STARCRAWLER
WED MAY 22
8PM / 18+

NOISEY PRESENTS BASEMENT

NOTHING
FRI MAY 24
7PM / ALL AGES



FRIDAY FEB 15 / 7PM / ALL AGES
MAGIC GIANT
CASTLECOMER / WEATHERS

SATURDAY FEB 16 / 11:45PM / 21+
NOCTURNA
NEW LOVES AND BROKEN HEARTS BALL
DJ SCARY LADY SARAH

THURSDAY FEB 21 / 7:30PM / ALL AGES
Metro & React present
YUNG GRAVY
BBNO\$ / TRIIIIIIIIIIP

TUESDAY FEB 26 / 5:30PM / ALL AGES
Metro & Riot Fest present
SET IT OFF
WITH CONFIDENCE
SUPER WHATEVR / LIFT

WEDNESDAY FEB 27 / 8PM / 18+
American Gothic Productions presents
COLD CAVE
ADULT. / VOWWS / DJ SCARY LADY SARAH

FRIDAY MAR 01 / 7:30PM / ALL AGES
AURORA
TALOS

SATURDAY MAR 02 / 9:30PM / 18+
FRED ARMISEN
COMEDY FOR MUSICIANS
BUT EVERYONE IS WELCOME

SATURDAY MAR 03 / 8PM / 21+
In Metro's Top Note Theatre
TWIN TEMPLE
DJ SCARY LADY SARAH

WEDNESDAY MAR 06 / 7:30PM / 18+
TEENAGE FANCLUB
THE LOVE LANGUAGE

FRIDAY MAR 08 / 8PM / 18+
Metro, JBTV, Charity Bomb, and 101WKQX present
STRANGE 90'S
A BENEFIT FOR JERRY BRYANT OF JBTV
FEATURING NAKED RAYGUN, ANDREW W.K., LOCAL H AND MORE!

03/11 KOCOURFEST
03/14 VHS COLLECTION
03/16 THE TOSSERS
03/20 JUKEBOX THE GHOST & THE MOWGLIS
03/20 BLACK MOTH SUPER RAINBOW @ SLEEPING VILLAGE

smartbar

SMARTBARCHICAGO.COM
3730 N CLARK ST | 21+

NIGHTMARES ON WAX

TURTLE BUGG
MERRICK BROWN



FRI
02.22

THURSDAY FEB 14
R&D with
SASSMOUTH / JUST JACE
KOBÉ DUPRÉE / RAO E.G.

FRIDAY FEB 15
NDATL 10 Year with
KAI ALCE
MARCELLUS PITTMAN
SPECTER

SATURDAY FEB 16
The Soft Machine with
MIKE HUCKABY
JUSTIN AULIS LONG
NISHKOSHEH

SUNDAY FEB 17
Queen! with
DERRICK CARTER
MICHAEL SERAFINI
GARRETT DAVID

 TICKETS AVAILABLE VIA METRO + SMART BAR WEBSITES + METRO BOX OFFICE. NO SERVICE FEES AT BOX OFFICE! 

EARLY WARNINGS

CHICAGO SHOWS YOU SHOULD KNOW ABOUT IN THE WEEKS TO COME



Tim Hecker © COURTESY ENVISION MANAGEMENT

NEW

Art Alexakis, Chris Collingwood, Max Collins, John Wozniak 6/5, 7 PM, City Winery, on sale Thu 2/14, noon **M**
Juan Atkins 5/1, 9 PM, Thalia Hall, 18+
Beck, Cage the Elephant, Spoon 7/31, 6 PM, Huntington Bank Pavilion, on sale Fri 2/15, 10 AM
Andrew Bird 4/2-3, 7:30 PM, Green Mill
Andy Black 5/7, 6:30 PM, Metro, on sale Fri 2/15, 10 AM **M**
Olivia Block & Biliana Youthkova, Carol Genetti & Gwyneth Zeleny Anderson 3/8, 8:30 PM, Constellation, 18+
Tamar Braxton 5/31, 8 PM, Patio Theater
Marc Broussard 4/16-17, 8 PM, City Winery, on sale Thu 2/14, noon **M**
Buika 8/1, 8 PM, Patio Theater
Burna Boy 4/7, 8:30 PM, Thalia Hall, 17+
Chainsmokers, 5 Seconds of Summer 10/4, 7 PM, United Center, on sale Fri 2/15, 10 AM
Clarks 5/31, 8 PM, Beat Kitchen
Jon Cleary 7/18, 8 PM, SPACE, Evanston, on sale Fri 2/15, 10 AM **M**
Coheed & Cambria, Mastodon 6/14, 6:30 PM, Huntington Bank Pavilion, on sale Fri 2/15, 10 AM
Dark Funeral, Belphegor 5/26, 3:30 PM, Concord Music Hall **M**
Delicate Steve 5/3, 9 PM, Schubas, on sale Fri 2/15, 10 AM, 18+
Della Mae 5/10, 8 PM, Szold Hall, Old Town School of Folk Music, on sale Fri 2/15, 8 AM **M**

Distillers 5/22, 8 PM, Metro, on sale Thu 2/14, 10 AM, 18+
Downlink 5/3, 8 PM, Concord Music Hall, 18+
Dream Syndicate 5/31-6/1, 8 PM, Hideout, on sale Fri 2/15, 10 AM
Electric Wizard 4/15, 8 PM, Riviera Theatre, 18+
Epic Beard Men 4/10, 8 PM, Subterranean
Fab Faux 5/10, 7:30 PM, Park West **M**
Family of the Year, Lydia 3/4, 8 PM, Bottom Lounge, 17+
Flipper 6/28, 8 PM, Reggie's Rock Club, 17+
Gangstagrass 5/12, 7:30 PM, SPACE, Evanston, on sale Fri 2/15, 10 AM **M**
Getter 4/10, 8 PM, Concord Music Hall, 18+
Heart, Sheryl Crow 7/11, 7 PM, Hollywood Casino Amphitheatre, Tinley Park, on sale Fri 2/15, 10 AM
Tim Hecker & the Konoyo Ensemble 5/14, 9 PM, Thalia Hall, on sale Fri 2/15, 10 AM
Hot Mulligan 6/2, 5:30 PM, Bottom Lounge **M**
Griffin House 5/10, 8 PM, City Winery, on sale Thu 2/14, noon **M**
Jason Isbell & the 400 Unit, Father John Misty 6/15, 7 PM, Huntington Bank Pavilion, on sale Fri 2/15, 10 AM
Henry Jamison 5/12, 7:30 PM, Schubas, 18+
King Gizzard & the Lizard Wizard 8/24, 7:30 PM, Aragon Ballroom **M**
Kodak Black 5/2, 7 PM, Patio Theater, 18+
Kruger Brothers 4/14, 7 PM, SPACE, Evanston, on sale Fri 2/15, 10 AM **M**
Dom La Nena 5/4, 8 PM, Szold Hall, Old Town School of Folk Music, on sale Fri 2/15, 8 AM **M**

Lissie 5/10, 7 PM, SPACE, Evanston, on sale Fri 2/15, 10 AM **M**
MC Lars 5/3, 6 PM, Cobra Lounge, on sale Thu 2/14, 9 AM **M**
Partner 5/5, 8 PM, Hideout
Railroad Earth 5/11, 8 PM, the Vic, on sale Fri 2/15, 10 AM, 18+
Ranky Tanky 5/15, 7:30 PM, SPACE, Evanston, on sale Fri 2/15, 10 AM **M**
Red Sun Rising 3/24, 6:30 PM, Bottom Lounge **M**
Rodrigo Y Gabriela 5/24, 7:30 PM, Chicago Theatre, on sale Fri 2/15, 10 AM
Run River North 5/17, 9 PM, Lincoln Hall, 18+
John Sebastian 7/8, 8 PM, City Winery, on sale Thu 2/14, noon **M**
Shlippenbach Trio 3/27-28, 8:30 PM, Constellation, 18+
Slayyyter 6/26, 7 PM, Schubas, on sale Fri 2/15, 10 AM **M**
Snoop Dogg 6/29, 8 PM, Concord Music Hall, 17+
Spiral Stairs 3/20, 9 PM, Hideout
Teen Days 6/3, 8:30 PM, Empty Bottle **FREE**
Summer Walker 3/21, 7:30 PM, Metro, on sale Thu 2/14, 10 AM **M**
Washed Out (DJ set) 4/4, 10 PM, East Room
Dale Watson, Kelly Willis 5/11, 5 and 8 PM, Maurer Hall, Old Town School of Folk Music, on sale Fri 2/15, 8 AM **M**
Betty Who 5/16, 7:30 PM, the Vic, on sale Fri 2/15, 10 AM **M**
Xeno & Oaklander, Odonis 4/11, 9 PM, Empty Bottle
Ted Yoder 5/21, 7:30 PM, SPACE, Evanston, on sale Fri 2/15, 10 AM **M**

UPDATED

Lizzo 5/3-4, 8 PM, Riviera Theatre, 5/3 sold out, 5/4 added **M**

UPCOMING

Aborted, Cryptopsy, Benighted 3/22, 7 PM, Reggie's Rock Club, 17+
Acid Mothers Temple, Yaman-taka // Sonic Titan 4/13, 8:30 PM, Empty Bottle
Action Bronson, Meyhem Lauren 2/23, 6 PM, Concord Music Hall, 17+
Antlers 4/5, 9 PM, Thalia Hall, 17+
Jacob Banks 3/2, 8 PM, Concord Music Hall, 18+
Baroness, Deafheaven 3/31, 6:30 PM, Riviera Theatre **M**
Beirut, Helado Negro 2/22, 7:30 PM, Riviera Theatre, 18+
Adrian Belew 4/4, 8 PM, Maurer Hall, Old Town School of Folk Music **M**
Black Lips, Fucked Up 4/27, 8 PM, Metro, 18+
Black Moth Super Rainbow 3/20, 8 PM, Sleeping Village
Billy Bragg 4/25-27, 8 PM, Lincoln Hall, 18+
Cactus Blossoms 4/6, 9 PM, Lincoln Hall
Cannibal Corpse, Morbid Angel, Necrot 3/4, 6 PM, Concord Music Hall, 17+
Captain Beyond 4/12, 8 PM, Reggie's Music Joint
Cherry Glazerr 2/23, 9 PM, Bottom Lounge, 17+
Chicago Open Air with System of a Down, Tool, Ghost, Prodigy, Meshuggah, Gojira, Beartooth, and more 5/18-19, SeatGeek Stadium, Bridgeview
Dead & Company 6/14-15, 7 PM, Wrigley Field
Elvis Depressedly 2/28, 6 PM, Cobra Lounge **M**
Empress Of 3/1, 9 PM, Sleeping Village
Ex Hex 4/10, 8 PM, Thalia Hall, 17+
God Is an Astronaut 9/25, 8 PM, Thalia Hall, 17+
Goddamn Gallows, Scott H. Biram 4/6, 7 PM, Reggie's Rock Club, 17+
Steve Gunn, Gun Outfit 4/19, 9 PM, Lincoln Hall, 18+
Hatebreed, Obituary, Terror 4/11, 6:30 PM, Concord Music Hall, 17+
Iceage, Nadah El Shazly 5/7, 8 PM, Lincoln Hall, 18+
Japanese Breakfast 3/12, 8:30 PM, Thalia Hall, 17+
Jerusalem in My Heart 3/26, 8:30 PM, Empty Bottle
Judas Priest 5/25, 8 PM, Rosemont Theater, Rosemont
Valerie June 4/22, 7:30 PM, Park West, 18+
La Dispute, Gouge Away 4/23, 6:30 PM, Thalia Hall **M**

ALL ALL AGES FREE

Never miss a show again. Sign up for the newsletter at chicagoreader.com/early

La Luz 3/22, 9 PM, Sleeping Village
Let's Eat Grandma 4/9, 8:30 PM, Thalia Hall, 17+
Jenny Lewis 3/30, 7:30 PM, Riviera Theatre, 18+
Lords of Acid, Orgy, Genitorturers 3/7, 8 PM, Bottom Lounge, 17+
Meat Wave 5/4, 8:30 PM, Sleeping Village
Meek Mill 3/8, 7:30 PM, Aragon Ballroom **M**
Misfits, Fear, Venom Inc. 4/27, 7:30 PM, Allstate Arena, Rosemont
Monolord 4/26, 8:30 PM, Empty Bottle
New Found Glory, Real Friends 6/23, 6 PM, Concord Music Hall, 17+
Jerry Paper 3/23, 8:30 PM, Empty Bottle
Graham Parker 4/18, 8 PM, City Winery **M**
Post Animal 3/12, 9 PM, Empty Bottle
Jessica Pratt 5/10, 9 PM, Sleeping Village
Priests 4/22, 7:30 PM, Lincoln Hall **M**
Rise Against, Face to Face 4/28, 7:30 PM, Chicago Theatre **M**
Todd Rundgren 4/23-24, 8 PM, Athenaeum Theatre
Running Touch 5/10, 8 PM, Chop Shop, 18+
Tom Russell 6/8, 8 PM, FitzGerald's, Berwyn
Jesse Rutherford 5/3, 8 PM, Subterranean
Scientists 4/10, 9 PM, Sleeping Village
Travis Scott 2/21, 8 PM, United Center
Spiritualized 4/9, 8 PM, the Vic, 18+
Sunn O))), Papa M 4/19, 7 PM, Rockefeller Memorial Chapel
T-Pain 3/29, 8 PM, Park West, 18+
Tauk 4/12, 9 PM, Concord Music Hall, 18+
Teenage Fanclub 3/6, 7:30 PM, Metro, 18+
The-Dream 2/28, 8 PM, Lincoln Hall, 18+
Three Cities Trio 3/10, 8:30 PM, Constellation, 18+
Yob, Voivod 3/27, 8 PM, Thalia Hall, 17+
Louis York & the Shindellas 4/3, 8 PM, City Winery **M**
You Me at Six 3/2, 7 PM, Bottom Lounge **M**
Yuri & Pandora 3/16, 8 PM, Rosemont Theater, Rosemont
Zveri 5/31, 7 PM, Concord Music Hall, 17+ **M**



GOSSIP WOLF

A furry ear to the ground of the local music scene

LAST WEEK local folk-rock outfit **Minor Moon** dropped their new album, **An Opening**, via the **Midwest Action** label. Singer-songwriter **Sam Cantor** weaves stately vocal harmonies and spacious arrangements around his ruminative, engaging melodies. Gossip Wolf is especially fond of the keyboard-saturated shuffle of "When You Notice (A Little Light)," which eventually bursts into a startlingly horn-heavy, almost jazzy outro. On Friday, February 15, Minor Moon will play a record-release show at **Constellation** with openers Niika and Storm Jameson.

Chicago's **Bad Witch Club** describe themselves as a "coven" and a "queer, feminist art collective" who curate live music, art, and more in order to give female and LGBTQ+ artists, organizers, and fans the spotlight. For their fifth annual **Femifest DIY Arts and Music Festival**, they've booked a magical lineup of musicians and performers, including **Told Slant, Beach Bunny, Superknova, Molly Soda**, and **Glitter Moneyyyy**—and the event also features an art gallery, vintage resellers, and baked goods (vegan and otherwise). It runs the night of Friday, February 15, at the **Auxiliary Art Center** (3012 W. Belmont) and all day Saturday, February 16, at **Hostel Euphoria** (3464 W. Diversey). The organizers request a donation at the door of \$10 (one day) or \$15 (both days). You can also RSVP or donate via femifest.eventbrite.com.

Chicago arts and culture magazine **Hooligan** launched in January 2014, and on Saturday, February 16, it celebrates five years with a ten-hour party! New York indie rocker **Mal Blum** tops a bill otherwise stuffed with Chicagoans, among them singer-songwriter **Tasha**, genre-blending vocalist and multi-instrumentalist **Akenya**, and R&B artist **Loona Dae**. Poets **Scout Kelly, José Olivarez**, and **Raych Jackson** will also perform, and independent artisans will sell their wares. For tickets and more info (including the location), RSVP at hooliganmagazine.com/hooliganturnsfive. —J.R. NELSON AND LEOR GALIL

Got a tip? Tweet @Gossip_Wolf or e-mail gossipwolf@chicagoreader.com.

By Dan Savage

SAVAGE LOVE

Looking for bondage—or at least some pity sex

Advice for getting laid (or just getting mummified)

Q: I'm a 56-year-old heterosexual man, and I've lived with ALS for the past six years. I am either in a wheelchair or in a hospital bed, and I have very little motor ability in my limbs. Like most or all male ALS patients, I still have full sensory ability, including a fully functioning penis. Are there safe websites or groups I can connect with that deal with helping paralytics like me find people who are interested in hooking up? I'm talking about people who have a fetish for paralytics. I know that some people have a thing for amputees; I imagine there's a fetish for any number of diseases or afflictions. When I was healthy, I was into light bondage. That seems like a redundancy now, but I can still get into dress-up and role-play. I would be cool if someone was into the whole bathing, grooming, dressing thing, and whatever babydoll fantasy they might have. Hell, I'd be happy if someone just wanted to give me a pity fuck! —**REALISTIC ABOUT GETTING DOMINATED OR LUSTFULLY LAID**

A: "I struggled to find any specific online groups with respect to ALS and

sexuality," said Andrew Gurza, a disability awareness consultant and the host of *Disability After Dark*, a terrific podcast that explores and celebrates the sexual agency and desirability of people with disabilities. "But what RAGDOLL is looking for might not be directly related to his specific disability. It sounds like he's looking to engage with a community of people called 'devotees.' These individuals are attracted to people primarily because of their disabilities."

If you're open to playing with a devotee, RAGDOLL, Gurza suggests checking out paradevo.net, a website for "female devotees and gay male devotees" of men with disabilities.

"Many disabled people have also set up profiles on sites like FetLife to explore not only their fetishistic sides, but also how their disabled identities can complement and play a role in that," said Gurza.

Now, many people, disabled and otherwise, look down on devotees, who are often accused of fetishizing disability and objectifying disabled people. But people who are exclusively attracted to the able-bodied and/or the conventionally attractive are rarely accused of fetishizing

the able and ambulatory or objectifying the facially symmetrical. Which is why it has always seemed to me that if being with someone who is turned on by your whatever-the-fuck is good enough for the able-bodied, it's good enough for people with disabilities. Provided of course that, able or disabled, we're appreciated for everything we bring to the table or the chair or the bed.

Ryan Honick, a disability advocate and public speaker, doesn't think you should limit your search to websites aimed exclusively at the disability community.

"It's estimated that one in five people has a disability," said Honick. "And when I think about how challenging dating can be anyway—disability notwithstanding—my immediate thought is that RAGDOLL shouldn't exclude 80 percent of the population from his search. So I would encourage him to use some of the mainstream apps—like Tinder, OkCupid, Bumble, or Match—and put what he's after front and center."

Honick would caution other people with disabilities that putting your disability front and center—even on mainstream dating apps—is likely to attract the attention of devotees. ➔

CLASSIFICATIONS

JOBS GENERAL

Architects. Highly experienced. Residential and Commercial. Small projects welcome. Zoning, Building Permit services, Report/ Consultation starting at \$150. www.thdarch.com 312-361-1134

SALES MANAGER: work location Franklin Park, IL. Mail resume to: Rebecca Mandra, Transcendia Inc, 9201 W. Belmont Ave, Franklin Park, IL 60131.

OPERATIONAL ANALYTICS LEAD: work site: Franklin Park, IL. Mail resume to: Rebecca Mandra, Transcendia Inc, 9201 W. Belmont Ave, Franklin Park, IL 60131.

VP/Director, Project Mgmt: Lead digital marketing & business intelligence analysis projects for digital ad agency. Chicago, IL location. Req's Master's in Bus Admin & 2 yrs exp as Digital Project Mgr. Send resume to: Digitas, Inc, 40 Water St, Boston, MA, 02109, Attn: M. DeSimone.

Platinum Cares & Cleaning Services is now hiring \$480 WEEKLY

Cleaner, Housekeeper, Contract labor, The Position is flexible, with minimum requirement and No Experience is required, 3 Days in week. All Interested Candidate should; (Resume ONLY or Contact - Woodwendy922@gmail.com for more info)

Telephone Sales

Experienced/aggressive closers needed now to sell ad space for Chicago's oldest newspaper ref firm. Immediate openings in Loop office. Salary + commission. 312-368-4884.

Network Support Engineer Aeris Communications, Inc. in Chicago, IL seeks Network Support Engineer to provide tech support of core network (data centers/cloud). Bach in Telecom Eng'g or Comp related Eng'g plus 3 yrs req. Mail resume w/ ad copy to Aeris Communications, Inc. 435 N. LaSalle St., Suite 300, Chicago, IL 60654 Attn: C. Kearns #L0104.

Jim Beam Brands Company (a wholly-owned subsidiary of Beam Suntory Inc.) is seeking a Salesforce Architect in Chicago, IL w/ the following reqs: MS deg in Info Tech, Comp Sci, Engg, or rel field or foreign equiv degree. 6 yrs of related exp. Req'd skills: Design & build custom apps on the Salesforce platform using Apex & Visualforce (6 yrs); Design & build custom web & mobile interfaces using Javascript, HTML, HTML5 & CSS (6 yrs); Execute & Perform data migration from 3rd party legacy systems to salesforce platform using Data Loader (6 yrs); Integrate w/ 3rd party apps w/in the enterprise app stack using Webservices API (6 yrs). Certification as a Salesforce certified Admin & as a Salesforce certified Force.com Developer req'd.

Please apply to the Careers section of www.beamsuntory.com by searching by job title: Salesforce Architect

REAL ESTATE

RENTALS FOR SALE NON-RESIDENTIAL ROOMMATES

Capital One seeks a Software Engineer in Chicago Metro Area, IL (multiple positions available) to perform technical design, development, modification, and implementation of computer applications using existing and emerging technology platforms. Requires a bach. + 3 yrs. of exp. Must pass company's assessment. See full req's & apply online: bit.ly/COseKRV

Supervising Drainage Engineer (Chicago, IL) WSP: Lead the hydrology & hydraulics efforts on major highways, local roads, design-builds, site development, transit & rail, airports, and other transportation related projects.

Req.s: Bach degree in civil engineering or related. Req's 5 yrs exp as a civil engineer or related occupation. Exp must incl: design & develop complex hydrologic & hydraulic analyses associated w/ watershed studies, stormwater management & floodplain analysis, drainage assessments & improvements, design of bmps for water quality, & sustainable site design. Prep storm water mgmt reports, idot location drainage studies & hydraulic reports, istha concept drainage report, swppp, watershed plans, & floodplain map revisions. Lead drainage engng phase of a project. Prepare bid doc's for construction incl final engng plans, specifications, & cost estimates. Manage multiple transportation & infrastructure projects w/tight deadlines & mentored & lead civil engng staff. Use hydrologic & hydraulic engineering software's xp swmm, hec-ras, hec-hms, tr-20, hec-1, hec-2, pondpack, tr-55, hdrawflow, & gis. *requires: P.E. license (certified floodplain manager & certified professional in erosion & sediment control) any state. To apply, mail resume to Danielle Landis: Manager, HRBP WSP One Penn Plaza, New York, NY 10119.

Rehabilitation Institute of Chicago d/b/a Shirley Ryan AbilityLab seeks Biomedical Engineers II for Chicago, IL to participate on team to outline project req'ts needed to commission newly designed electronics & mechatronics equip. Bachelor's in Biomed Eng/Mechatronics Eng/related field +2yrs exp req'd. Req'd skills: 2 yrs w/supporting research studies working w/rehab patients & clinicians in inpatient & outpatient hospital/healthcare environ to design, fabricate, & program experimental systems for biological/biomechanical signal acquisition, incl calibration of biomedical sensors; Real-time, online, digital signal processing & analysis for upper limb force measurement & high-gain electromyography signals in Matlab, C#, Python, Spike2; hands-on designing & machining of biological signal acquisition prototypes, w/ machine shop tools (CNC lathe, mill); instrumentation systems integration; embedded systems programming for microcontrollers using PIC-C, Arduino w/Arduino-IDE; Eagle; Solidworks; exp w/presentation & training of staff in the use of biological sensors & data acquisition equip. Send resume to M Pearson Ref: AFC 355 E. Erie St Chicago, IL 60611

REAL ESTATE RENTALS

1 BEDROOM
One Bedroom
Large one bedroom apartment near Metra and Warren Park. 1904 W. Pratt. Hardwood floors. Cats OK. Heat included. \$975/month. Available 2/1. (773)761 4318. www.lakefrontmgt.com

2 BEDROOM
Two Bedroom
Large two bedroom duplex near Warren park 1900 W. Pratt. 2 full bathrooms. Heat included. Private storage. Cats OK. \$1600/month. Available 2/1. (773)761 4318. www.lakefrontmgt.com

4 BEDROOM
Bucktown : 1922 N Wilmot, 4 RMS, 2BR, 1 Blk from "Blue Line L". Modern kitchen & bath. Hardwood floors. \$1200 + security. 1 Garage Space \$150 month. Avail 2/1. No Pets. Call (773) 612-3112

GENERAL
Clarendon Court Apartments
4500 N. Clarendon in Chicago
Currently accepting applications for newly renovated Studio and one-bedroom apartments.

Units available for immediate occupancy.
Seniors 62 and older or Disabled Project-based Section 8- Income restriction apply.
Call (773) 334-6500, email ClarendonCourt@Related.com or stop by the leasing office to complete your application.
Office Hours:
Monday – Friday from 9am to 5pm

6900 S. Crandon will be taking applications for the studio & 1 bdr waiting list at 6900 S. Crandon in the Mgmt. Off. from 1pm-4pm. To be considered for occupancy, applicants must be at least 62 years of age & have income at or below HUD income guidelines. Applicants are screened and must meet the tenant selection criteria. On 4/29 the waiting list will be closed. Units include appliances, heating, on site laundry facility and off-street parking.

STUDIO
Studio
Large studio near Warren Park. 1904 W. Pratt. Hardwood floors. Cats OK. \$795/month. Heat included. Available 2/1. (773)761 4318. www.lakefrontmgt.com

LEGAL NOTICE

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19000497 on Feb 7, 2019 (For Office Use Only) Under the Assumed Business Name of SIMAS Family Management Company with the business located at: 616 W. Schubert Ave, 1E, Chicago, IL, 60614 The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/ Partner Full Name Complete Address Aparna Sharma, 616 W. Schubert Ave, 1E, Chicago, IL 60614

STATE OF WISCONSIN CIRCUIT COURT OUTAGAMIE COUNTY BRANCH 1. Case No. 18 CV 1203 PRN HEALTH SERVICES, INC. 1101 E. South River Street Appleton, WI 54915 Plaintiff v. MARK WELDLER 6134 N. Saint Louis Avenue Chicago, IL 60659, et al Defendants
AMENDED SUMMONS THE STATE OF WISCONSIN To each person named above as a Defendant: You are hereby notified that the Plaintiff named above has filed a lawsuit or other legal action against you. The Complaint, which has been sent to you by U.S. Postal Service First Class Mail, states the nature and basis of the legal action. Within forty (40) days after January 31, 2019, you must respond with a written answer, as that term is used in chapter 802 of the Wisconsin Statutes, to the Complaint. The Court may reject or disregard an answer that does not follow the requirements of the statutes. The answer must be sent or delivered to the Court, whose address is 320 S. Walnut Street, Appleton, Wisconsin 54911, and to Plaintiff's attorneys, whose address is 122 E. Main Street, Little Chute, Wisconsin 54140-0186. You may have an attorney help or represent you. If you do not provide a proper answer within forty (40) days, the Court may grant judgment against you for the award of money or other legal action requested in the Complaint, and you may lose your right to object to anything that is or may be incorrect in the Complaint. A judgment may be provided by law. A judgment awarding money may become a lien against any real estate you own now or in the future,

laValife VOICE

Meet someone new...

TRY IT FREE
CALL NOW

312-263-6666

IRVING PARK 773-583-9900 HICKORY HILLS 708-599-7700

OTHER CITIES
1-877-800-5282

LAVALIFEVOICE.COM

Real People
Explicit Chat

FREE TRIAL

312.324.3338
TOLL FREE
1 877.839.1110

www.nightexchange.com

➡ and may also be enforced by garnishment or seizure of property.

Dated: January 21, 2019.
VAN LIESHOUT LAW OFFICE
Attorneys for Plaintiff /s/David J. Van Lieshout State Bar No. 1012641
122 E. Main Street P.O. Box 186
Little Chute, WI 54140-0186
(920) 788-0800

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the County Clerk of Cook County. Registration Number: D07106551 on January 16, 2019 (For Office Use Only) Under the Assumed Business Name of KESCO SECURITY with the business located at: 3041 HARTZELL STREET, EVANSTON, IL 60201 The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/ Partner Full Name Complete Address BRIAN POST 3041 HARTZELL STREET EVANSTON, IL 60201, USA (2/14)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19000497 on Feb 7, 2019 (For Office Use Only) Under the Assumed Business Name of SIMAS Family Management Company with the business located at: 616 W. Schubert Av, 1E, Chicago, IL, 60614 The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/ Partner Full Name Complete Address Aparna Sharma, 616 W. Schubert Av, 1E, Chicago, IL 60614 (2/28)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19000425 on January 24, 2019 Under the Assumed Business Name

of WORDED BY DESIGN with the business located at: 3858 W. 124TH PL, ALSIP, IL 60803 The true and real full name(s) and residence address of the owner(s)/partner(s) is: TANEISHA FLEMING 3858 W. 124TH PL ALSIP, IL 60803, USA (2/21)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19000522 on February 11, 2019 Under the Assumed Business Name of TYLER ANDERSON HEALTH AND WELLNESS with the business located at: 2847 N ROCKWELL ST APT B, CHICAGO, IL 60618 The true and real full name(s) and residence address of the owner(s)/partner(s) is: TYLER STEVEN ANDERSON 2847 N ROCKWELL ST APT B CHICAGO, IL 60618, USA (2/28)

MARKET-PLACE SERVICES

Danielle's Lip Service, Erotic Phone Chat. 24/7. Must be 21+. Credit/Debit Cards Accepted. All Fetishes and Fantasies Are Welcomed. Personal, Private and Discrete. 773-935-4995

WANTED

Roommate Needed. Prefer female. \$410 6901 N Ridge. Call 1-5pm 773-892-8311. If voicemail give your phone number and times to call back.

PERSONAL

Were you on a Lake Michigan booze cruise in early 90s and a rude, drunk girl cut to the front of the LONG bathroom line? Please accept my humble apologies! Email snlane@chicagoreadercorp.com

VALENTINE'S DAY

♥ Jackie, I so love you on this Valentine's Day. - Miguel

♥ Baby Doll, be mine forever. I love you. Johnny.

♥ I cherish Shawnta always and forever, love Kendal.

♥ To Tim: Great butt, great friend, best husband. Thank you for everything.

♥ Donut, I want to fill you up and eat you.

♥ Can't find a butter girl.

♥ Hey dum dum you're in the paper, love ya Lizzie

♥ You: your eyes crossed the table into mine and you become the only person I wanted to know. You were deep in conversation with my friend, but later offered to buy me a drink. You asked what I was reading. You asked, can I kiss you now? You were the first stranger I ever went home with and you started every sentence with your hands. Me: drunk on Irish car bombs and adrenaline, I slid my underwear off right there in your living room and shoved them into my coat pocket. I didn't go home for two days. When: Friday, January 6, 2017. Where: Some bar. You: Man. Me: Woman.

♥ To my best friend: may 2019 bring us \$\$\$, more snorkeling, & LOVE

♥ M, WHATEVER "THIS" IS, I LIKE IT (AND YOU).

♥ Little bunny, small and quiet, but such a biggggg heart

♥ alicia, may you warm my loins forever. love, your bean

♥ Babe, I still have food-stamps left 867-5309

♥ Tom, It's valentines, I love you, and that ass hot

♥ CC, Pumpkin, muffin, best cat dad: you got a girlfriend?

♥ Beautiful curly salvadoreña, we ordered same nitro brew , espero verte - coffee lovers

♥ Dear Jermaine, I love you honey. Always and forever, Tracy.

♥ Julie, Now we're here and we've only

just begun
This will be our year
Took a long time to come -Alex

♥ My dearest Andrew H. you are always my purple rain!

♥ You still make my heart fly Captain Daddypants- FunnyHoney

♥ When we first met you shared your treat, Years later you are still so sweet.

I love you now as I loved you then
You're my lover, my partner and my best friend.
So I am wondering Nini, Would you consider marrying me?

♥ Happy 25th anniversary year Jean! WOW, 25! — Love, Tracy

♥ You helped me move apartments in the rain and took me on a boat tour, something I never thought I'd do. Two years later I've never been happier. ♥

♥ Uno Gigante Chocolati, Happy 2019 V-Day - Team Johnson! Caramel Gurl!

♥ Love, See you at sunset. -Mini

♥ where has the time has gone—I love you Pete!

♥ Me oh my, you caught my eye. Luv +

♥ Meet by the water, frostbit-ten lover - Annie is urs

♥ Mom, Here's to lots of travel memories. Happy VDay! Erica

♥ Señor Miguel, Te casaste con una mujer pelirroja, comiste mucha pizza, te mudaste a Chicago, Estado Falcón, pero el pueblo siempre estará en tu corazón (zón-zón-zón-zón). Love, tu mujer pelirroja

♥ Join me for an erotic exploration to celebrate! XOxXx! MissDaffnie@protonmail.com

♥ MK: be my Star Wars road trip best friend Valentine

♥ Hey Beanie, I love you and happy Valentine's Day!

SAVAGE LOVE

continued from 37

"RAGDOLL doesn't seem like he would mind being with a devotee," said Honick. "But those of us who do mind need to be a little more discerning. I've inadvertently attracted a fair number of people with a devotee fetish, and it honestly squicked me out."

Zooming out for a second: Safety is always a concern when inviting a stranger over for sex, RAGDOLL, even for the nondisabled. In addition to attracting the attention of a few good and decent people, devotees or not, your relative helplessness could attract the attention of a predator. So before inviting anyone over, get their real name and their real phone number. Then share that information with a trusted friend—someone who can check in with you before and after a date—and let your

potential new fuck buddy know you're sharing their info with a trusted friend.

Second-to-last word goes to Honick: "Another option, if it's available to RAGDOLL and he's open to it, would be hiring a sex worker."

And the last word goes to Gurza: "RAGDOLL shouldn't resign himself to the idea that he's a 'pity fuck.' His desires as a disabled man have full value and worth. And I want him to know, as a fellow disabled man, that he can have a fulfilling sex life and that someone out there does find him attractive."

Q: I'm interested in mummification—being covered in layers of plastic wrap and duct tape—but I am not interested in sexual activity. I created an account on what I have been told is the most popular hookup app for kinky gay men. How

can I determine if someone who agrees to mummify me can be trusted not to initiate sexual activity? —WANNABE RARE ASPIE PERY

A: I assume the app you're using is Recon, WRAP, as it's the most popular hookup app for kinky gay and bi men. There are "FRIENDS" listings in the lower right-hand corner of each profile. Contact the friends of anyone you're interested in playing with and ask for a reference. Is this guy skilled, can he be trusted, does he respect limits, etc? If the answers are yes, yes, and yes, you can most likely trust him. 📧

Send letters to mail@savagelove.net. Download the Savage Lovecast every Tuesday at savagelovecast.com. 🐦 @fakedansavage



Live Links
CHATLINE

REAL PEOPLE
REAL DESIRE
REAL FUN.

Try FREE: 773-867-1235
More Local Numbers: 1-800-926-6000

Ahora español
Livelihoods.com 18+



SHOP ONLINE @ WWW.LEATHER64TEN.COM

**ADULT TOYS
CUSTOM LEATHER
MEN'S & WOMEN'S FASHIONS
APPAREL + FOOTWEAR
& SO MUCH MORE!**

LEATHER64TEN
CHICAGO

6410 N. Clark St. Chicago
773.508.0900 | 📞📧📱🌐
www.LEATHER64TEN.com



CHICAGO'S ONLY FULLY NUDE

ADMIRAL
★★ THEATRE ★★
GENTLEMEN'S CLUB

3940 W LAWRENCE
OPEN 7PM TO 6AM
ADMIRALX.COM
(773) 478-8111
MUST BE 18 TO ENTER

PRAIRIE POTHOLE

I CALLED UP MY OLD FRIEND RAY

HEY RAY--
WHAT CAN YOU
TELL ME ABOUT
YOUR ENCOUN-
TERS WITH
SKUNKS?

IN MOUNT PROSPECT,
THEY WERE ABUNDANT...
IN THE COURSE OF A 2½
MILE WALK, I'D COME
ACROSS A MINIMUM OF
3-4... I'D EITHER SEE
ONE, OR SMELL ONE...
OR SEE ONE OFF
IN THE DISTANCE...

IT WAS
WORRISOME...

"ONCE, OUT NEAR DEMPSTER,
I SAW A SKUNK THAT
GOT SO MAD IT STOOD ON
ITS HIND LEGS AND STARED
AT ME..."



"I INSTINCTIVELY STEPPED
BACKWARDS INTO THE BUSY
STREET... I COULD HAVE
BEEN RUN OVER!!"

"THEN ONE NIGHT, IN
LINCOLN SQUARE, WE
WERE WALKING HOME IN
THE RAIN, BUT WHEN WE
GOT THERE A SKUNK WAS
ON THE STOOP, BLOCKING
THE DOOR..."

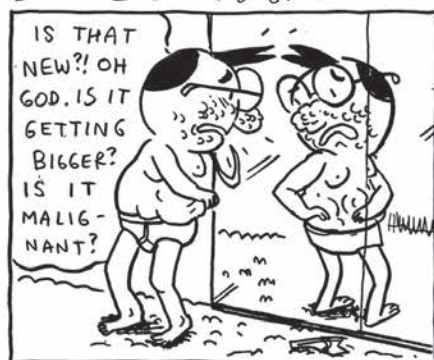


"SO WE WALKED AROUND A BIT
MORE, AND WHEN WE GOT
BACK, IT WAS STILL THERE!"

Violet PRIVATE EYE By Melissa Mendes



P.L. DERMES IN "PARALYSIS"



BY: MIKE_CENTENO

...THIRD COAST!

COMICS & MORE

Mainstream &
Independent Comics and
Graphic Novels
+ Pull Lists and Special
Orders & Events

6443 N. Sheridan Rd., Chicago, IL 60626
thirdcoastcomics.com

UNUSUAL PUBLICATIONS
ABERRANT PERIODICALS
SAUCY COMIC BOOKLETS
ASSORTED FANCIES
INDEPENDENT ZINES

1854 W. North Ave.
Chicago IL 60622
773-342-0910
WWW.QUIMBYS.COM

NEVER MISS A SHOW AGAIN.
READER EARLY WARNINGS
chicagoreader.com/early

please recycle
this paper

